The Official Trade Newsmagazine For Professional Mobile Disc Jockeys

Mobile Beat

INTERNATIONAL

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December '91 - January '92
Vol. #1 Issue #5

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Holiday Favorites on CD
The Mobile Top 30. Remix Report. Dance Charts

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Weekend In Toronto
Special section celebrating
Canada's 10th DJ EXPO

★ *Pumpin' Holiday Parties*
★ *End-of-year tax tips*
★ *New Products*
★ *CD CONTEST WINNERS*

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The Official Trade Newsmagazine For Professional Mobile Disc Jockeys

ISSUE #5
DECEMBER '91 / JANUARY '92

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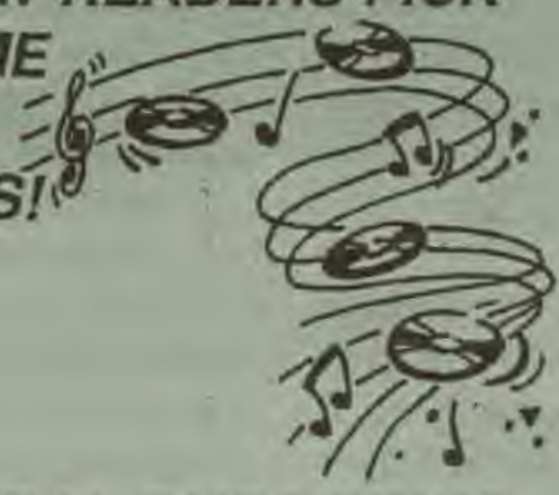

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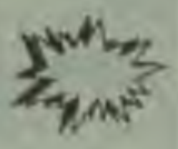

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MUSIC CHARTS / DJ PROFILES
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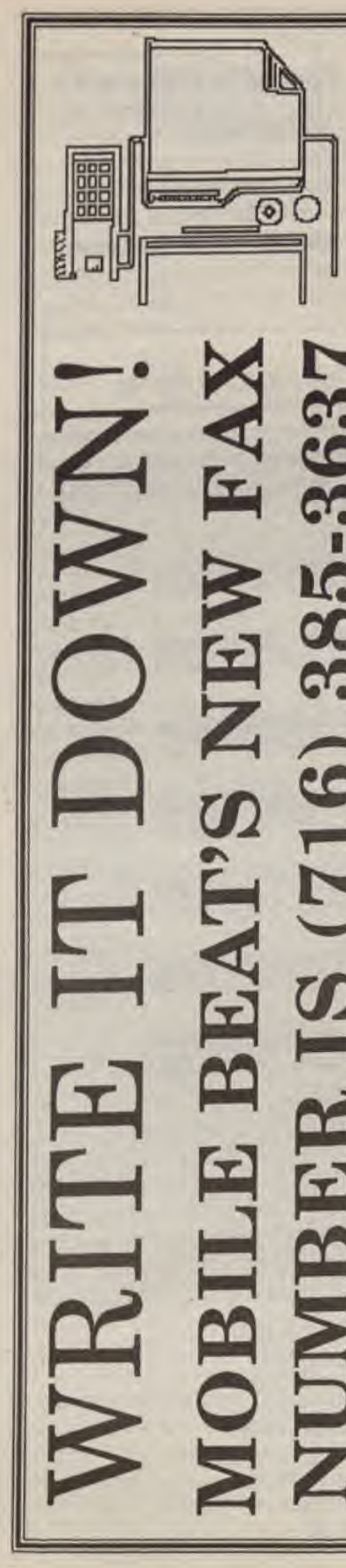

WRITE IT DOWN!
MOBILE BEAT'S NEW FAX
NUMBER IS (716) 385-3637

FEEDBACK

COMPILED AND EDITED BY
MIKE BUONACCORSO

Thanks to our many readers who have been submitting ProFiles on themselves and their DJ companies. We will be expanding coverage of this popular feature so continue to let us know about your life as a Mobile Disc Jockey!

The definition of "Mobile Disc Jockey" is constantly taking on new and different connotations in different parts of North America. More than just differences in personal styles, there is now a fascinating structure of how DJs have developed the mobile concept. In a special feature in the next issue of Mobile Beat, we'll be looking at the many faces of the Mobile DJ.

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Have the recession and "amateur acts" taken a toll on the MDJ business? We recently received the following letters related to this issue. You be the judge.

Dear Mobile Beat:

I have read from cover to cover every issue of Mobile Beat and I have totally enjoyed them. My company is closing all operations on June 29, 1992. Competitive rates and a very untimely recession have killed all my hopes and dreams of supplying the Delaware, Pennsylvania area with knowledgeable, professional entertainment. In this area, we have many companies who train musical illiterates how to handle a wedding reception (Lesson 1: Lift the equipment with your legs, not your back) and far too many independents with sub-standard equipment and music who are willing to work for $100. It truly is a diluted market and I blame greed. What is the motivation for John Doe to become a DJ? CASH! Plain and simple. I've heard so many of them with the attitude, "So what if I blow the affair, I still get paid". What is the solution? Again, it's simple: 1) Yellow pages, newspapers, etc. should verify that their advertisers are genuine, licensed companies. 2) Remind the industry about future repercussions from lowering standards just to line their pockets with more gold. 3) Begin a National Disc Jockey Association with dues, rules and regulations and its own police force.

I've bitched enough. I have to sell a file cabinet. Good Luck!

Sincerely

John Mixon, DJ turned salesman (It's a living hell).

Linwood, PA

Dear Mobile Beat:

Bands use to think of DJs as vacuum cleaners, "They Suck"! But, are bands (now) the vacuum cleaners?

My name is Tim Andrews, 38, musician since 5 years old.

As a band leader for over six years now, and playing professionally for a long time, I never once downed a DJ. I figured they had to eat too. Besides, we were busy doing the wedding and club jobs. Then I found out that my keyboard player, lead female singer and male lead singer/guitar player were booking dates for themselves (we all know what keyboards can do).

As time went by, people coming to the jobs to audition my band would secretly get a card from one of the three of them (It was actually my card with the phone number scratched off and replaced with their number). They were robbing my jobs. A few months later, I formed a new band with my former bass player. This band sounded even better, I had gotten lucky. But, the new female singer doesn't show up for practices, shows up late for jobs, etc. Also, the new keyboard player misses practices. It's very, very frustrating. I'm sick of it.

So guess who's going to be a DJ?? No inconsiderate SOBs anymore and no more practices. I hope I'm doing a party someday with a band, sitting at a table a table eating with them and one says "I don't care for DJs". I'm going to say, "Oh Yea?, want to hear a story?" . Or, maybe I'll just say "F-- - OFF!."

Tim Andrews, Naugatuck, CT.

As a former musician myself, there is one major difference that distinguishes these two forms of entertainment. You can't fake being a musician. You would have never even been in the room. Unfortunately, with MDJs today, if a client hires a "musical illiterate", as John Mixon calls them, by the time they realize this, the damage has been done. But in all fairness, we should accept the fact that, like in any field, new people who do have the proper training and incentive will continue to take up this occupation. Good luck to both of you gentlemen!

■■■■■■■■

Dear Mobile Beat

On September 26, 27, and 28, there was a DJ Forum held in Valley Forge, PA. It was held for the purpose of training and unifying one of the top five businesses in the country that is usually run out of the home. There were panels on weddings, etiquette, record pools, licensing, legal, lighting and sound, marketing and advertising to say nothing about insurance. Virtually any topic you would like to hear a discussion on was covered, with an open floor for questions and comments. The main idea was to reach out to the various disc-jockeys and gather together to organize and create a national voice, and to improve our service and image for a more professional presentation which could only result in more business and respect from the people we serve.

There was a charge of $25 per person for the three day seminar. My question is this: How in the world could anyone afford not to go and what excuse could they possibly have for not sending a representative from their company? The attendance from the PA, NY, and NJ area was appalling. The show producers went to a huge amount of trouble and expense putting this thing together. My hat goes off to every one of them, along with 100% of my support. They did a fine job and those of us that cared enough to try to better the reputation of the industry learned a lot. Thank you for being there.

Jaques Aguilar
JAS Productions
King Of Prussia, PA.

According to Ultimate Entertainment, who produced and promoted the show, this year's East Coast DJ Forum was a "learning experience" for a first time-show. Obviously not discouraged, they have already set the dates for the 1992 show, August 22, 23, and 24. The location will again be the Valley Forge Convention Center outside Philadelphia.

■■■■■■■■

Dear Mobile Beat:

With the Canadian content on your staff, I am surprised at how inaccurate the information in the last two paragraphs of your article on copyright was (October / November). The Canadian license you speak of is not for performance right, but for the right to record onto tape, copyrighted recordings governed by the C.R.I.A. (Canadian Recording Industry Association), which issues licenses through the A.V.L.A. as you mentioned. This includes any recording from most , but not all, record labels in Canada. The performance rights question (for profit or otherwise) is still, to a large extent, unclear. But it is not impacted by the A.V.L.A. issued license. Not only do we pay a considerable fee for each license (1 per each set of tapes), but we must use blank tapes sold by the A.V.L.A with their logo on them at (you guessed it) a premium price. DJs using records, CDs or prerecorded tapes need no such license.

The entire issue of licenses was sparked by charges being laid against one DJ and his company after a January 15, 1986 R.C.M.P. (Royal Canadian Mounted Police) raid on his business, during which all his tapes and most of his music equipment were seized. Most DJs (until then largely unorganized) then became "very interested" in DJ associations and licenses. No DJ association was involved in the court battle that followed, just the owner of the DJ company. Some C.D.J.A. (Canadian Disc Jockey Association) members were called as witnesses but that was it! DJ associations negotiated separate agreements with the A.V.L.A. for their now much increased memberships.

The situation is far from being resolved. The courts decided nothing as the charges were thrown out of court and then stayed on subsequent appeal. Copyright is federal jurisdiction and the R.C.M.P. is the appropriate enforcement agency. They will not respond to complaints and lay charges on this matter. With lawsuits pending (by the formerly accused DJ) and their ears still ringing from the tongue lashing given them by the first judge, the R.C.M.P. have very cold feet. They put this guy out of business and drove him into financial ruin! Any type of investigation would have revealed the conspiracy highlighted by a letter written to him January 20, 1986 by C.R.I.A., in response to his inquiry, (stating) that no licensing was contemplated for the near future. This was five days after the R.C.M.P. raid. They may have also discovered that the A.V.L.A. issued its first license months before, in late summer of 1985, to a former disgruntled employee of the DJ that was charged. Can you spell S-E-T-U-P?

This lack of enforcement has one DJ association putting its members' A.V.L.A license fees into a trust account until there is some reason for paying these fees; enforcement against those not paying. Those of us that do, put ourselves at a competitive disadvantage with those that don't.

My advice to my American counter-

Mobile Beat welcomes your ***"FEEDBACK"****. Write:* ***"FEEDBACK"****, c/o Mobile Beat, P.O. Box 43, East Rochester, NY 14445. Or fax your letter to (716) 385-3637. Views expressed in* ***"FEEDBACK"*** *do not necessarily reflect the views of Mobile Beat or LA Communications, Inc.*

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parts is to organize before the dung hits the fan and empower a national association executive to:

#1. Lobby government to put a small levy on blank cassette tapes to cover all home taping.

#2. Get involved in decisions made at higher levels of government and business that have an impact on your livelihood be it performance rights, copyright or what have you. Perhaps with a large enough voice you can make your own deal with the record companies. Who knows what you can accomplish?

Sincerely, Steven Clearwater
Thunder Bay, Ontario.

■■■■■■■■

In closing, all of us here at Mobile Beat would like to thank you again for your support in this, our first year of publication. From our humble beginnings in April, we are now looking into 1992 and beyond with the prospect of continued growth. As you know from building your own business, success does not come easy. It's no piece of cake. One of my favorite "Fan Mail" letters from last spring included the following lines: "Things" (meaning the magazine, I guess) "will have to improve before I subscribe. If you wish to send me another FREE issue in the future, I'll give you a second chance". Obviously, it isn't fair to our paying subscribers for us to give away free copies of the magazine, but have you tried Santa Claus? Assuming he can find Windham, NH, I'm sure he'd just love to stuff a subscription in your stocking! ♪

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"Beatmixx"

by Bob Lindquist

Mobile Beat

There is a weird yellow mutant vine growing around my computer screen. Every time anyone rings our phone or rattles our fax, the vine thickens. Leaves of authentic and simulated "post-it" notes grow over tapes and CDs awaiting review. Finding a proper and logical pigeon hole for each and every miscellaneous item that floats through our offices in One Mobile Beat Tower can be like trying to squeeze 12" vinyl into the drawer of a Numark 6020. So, in an effort to rehabilitate my CRT, to help it start the New Year "note-free", we're kicking off 1992 with the addition of "Beat-Mixx", a smorgasbord of interesting, "square peg" topics that didn't fit into the "round holes" of the magazine.

DJ Essentials, new and old

In our last issue, we told you about Chicago DJ Bernie Howard who is now distributing the second volume of **All The Original Artists**. Now Howard tells us #3 will be ready for your player as soon as you finish your Thanksgiving turkey. Like its predecessors, ATOA #3 is all meat, with no stuffing and is compiled primarily, though not exclusively, with the wedding DJ in mind. Included are: "Always" by Atlantic Starr, "Always and Forever" by Heatwave, "Can't Help Falling In Love" by Elvis, Anne Murray's "Could I have This Dance", "Unchained Melody" by the Righteous Bros., Bette Midler's "Wind Beneath My Wings" and Clapton's "Wonderful Tonight". In addition, there's "Sea of Love" from the Honeydrippers, "Here & Now" by Luther Vandross, "Truly" by Lionel Ritchie and nine others. All in all, this compact disc has over 73 minutes of digitally remastered / releveled original music. For information, call (708) 674-7760.

Rock 'n Mania has released the third in their series of "Disc Jockey Traditionals". The latest disc includes four medleys (Irish songs, Polkas, Military songs and danceable arrangements of popular Christmas songs) and several crowd "motivators". If you've ever been to a ballgame or hockey game, you'll recognize these short stingers, played in traditional ballpark organ style. Other useful cuts include a 31 second version of "The Notre Dame Fight Song", the "1812 Overture" and "The Star Spangled Banner". For information, call DJ Specialist Distribution, (508) 875-2431 or write: P.O. Box 193, Framingham, MA 01701.

When the party's over

So much for new compilations designed with the DJ in mind, what else is there? Well, we just got word that Rhino Records is stuffing two more albums into it's overflowing bag of Christmas collections. **Merry Christmas from Jackie Wilson** features the late, great Rock N' Roll Hall of Famer singing such favorites as "Silent Night", "Deck The Halls", "Adeste Fidelis" and nine others. Out of print since 1963, Jackie's Christmas collection returns digitally remastered on CD. Also debuting on Rhino is **Blue Yule**. Probably the only time you'd play this in public is if the boss of the office you're playing for just announced the company is going Chapter Eleven. Save this one for the ride home. If you like Blues, Blue Yule will really roast your chestnuts. Legendary players include John Lee Hooker, Johnny and Edgar Winter, Canned Heat, Sonny Boy Williamson and more.

If you like to wind down after your shows with a little jazz (a.k.a.: contemporary instrumental music), then keep an ear open for music on the "Nastymix Records" label. I have no idea where this label came from or how long they've been around, but I like what I've heard. The latest release is called "Planet Deems", featuring jazz pianist Deems Tsutakawa. Deems describes his music as "a smooth groove, it comes across peaceful and makes people feel

Mobile Beat in Moscow

Colin Hammond, president of Meteor Sound and Lighting, sent us this photo of Vladimir Soloviev, General Manager for Meteor Limited in Moscow showing off a copy of Mobile Beat in Red Square, in front of St. Basil's.

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good". One of the best tracks, and certainly the most familiar is Deem's instrumental remake of Lennon-McCartney's "Here, There and Everywhere". Other recent releases on Nastymix include Rio from sax player Dennis Springer and Perpetual Motion by jazz guitarist Michael Powers. Both are a bit "funkier" than Deems, but are just as clean, tight and dynamic. All three CDs are excellent. You should have no hesitation about adding them to your collection of "background and dinner music". This way you'll have something great to listen to on the way home and a tax write-off to boot. For information, contact Nastymix Records, 800 Tower Building, Seattle, WA 98101.

When advance set-up is requested.

Alice Ray of Music Unlimited, Mecosta, Michigan recently called in with the following question: "What do you do when a client books a DJ to play 7 to 11, but demands they be set up by 4?" For a response, we contacted Steve Wozniak, owner of "A Sound Investment" in Los Altos, CA. "We normally set-up approximately one hour before the party is scheduled to begin. If they request us to set-up earlier than that, we will do so, per availability at our regular overtime rate which is $35 per half hour. In practicality, if it's an important client and we can swing it, we'll go ahead and do it for free. We don't want to leave our equipment at a place unattended". In terms the client would understand, Wozniak offers this comparison: "What if the client that asks you to set up early was asked by their boss to report to work four or five early just to turn on the computers, would they do that and not charge their boss?" I think not. Steve recommends that DJs put it in their contracts to address this issue as it's an issue that comes up from time to time, especially around the holiday party season.

Bob Kramarik of "Bobby K Sound Systems" in Elmira, NY has a slightly different policy. Kramarik says, "It's a matter of supply and demand, Bobby K Sound Systems offers pretty much a full service operation. Because we have roadies on most gigs, we just incur the additional expense of sending a roadie out earlier to set it up. We do not charge more because people are more likely to talk about how you bent over backwards for them and you'll end up with more references, then worrying about 'nickel and dimeing' the customer".

Music for Mother & Son

"Daddy's Little Girl" is, without a doubt, the all-time wedding reception favorite for the father/daughter dance, but DJs frequently ask what's appropriate when the groom wants to dance with his mom. What works for you? Send or fax us a short list of your mother/son dance favorites by December 20th and look for the most popular ones in our next issue.

West Coast Dealer now "For Members Only"

In an effort to avoid the alleged "price wars" amongst competing DJ dealers and to stem the rising cost of doing business, Ron Abbott, owner of The Party Masters in Antioch, CA has become possibly the first DJ supplier in the U.S. to adopt a "members only" policy. Abbott says the new policy will allow him to provide better service and lower prices to members by reducing his overhead. Present Party Masters customers have until December 30th of this year to get a two-year membership for the introductory fee of $29.95 ($39.95 per year for non-customers). After that date, the fee will increase to $69.95. As with most buyer's clubs, the advantages to membership include preferential treatment and near wholesale pricing as well as incentives to recruit others into the organization. For more information, call (510) 754-2374.

Sorry, wrong number.

In our last issue, the toll free phone number for information about the upstart American Disc Jockey Association was printed incorrectly. The right number is 1-800-899-6727. By the way, the ADJA was formally unveiled at the recent DJ Forum in Valley Forge, PA, where Maureen Keslar, spokesperson for the association, told Mobile Beat that the organization's objectives are "to represent the interests of mobile and night club disc jockeys across the US, and to represent the interests of the membership and the industry at large, in matters that normally the individual member would not have the means or influence to attempt". In other words "strength in numbers". The association hopes to use this strength, according to Keslar, as leverage for "fair treatment and recognition by both the consumer and the music trade". Some of the benefits in the works for ADJA members include: discounts on records, tapes, CDs and equipment, a low cost group insurance program which includes liability, equipment theft, health, life and disability, and seminars and training programs to improve DJ and business management skills.

And finally,

Congratulations! To Jeff Greene, owner of Party Time DJs, Miami, Florida and his wife Debbie on the birth of their son Samuel! (born 10/16/91).

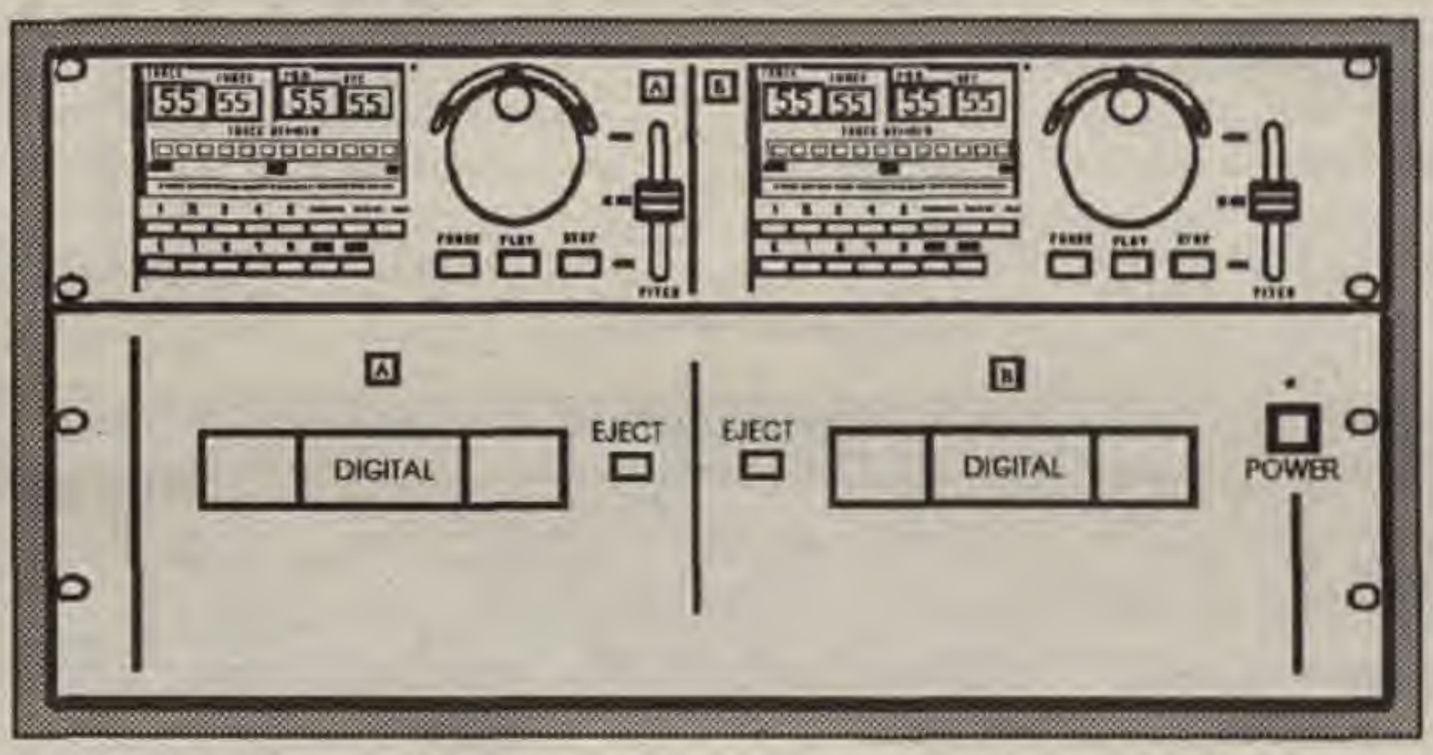
WHAT'S NEW?

STANTON'S PRO CD IS FAST FLEXIBLE, & CAN FLIP-FLOP!

Stanton's CD-22 is a programmable dual drawer CD player designed to stand up to use by mobile and club DJs. The CD-22 comes as two, 19" rack mountable units. The first houses two rugged disc transports. The second is the controller which can be mounted alongside, or above the mixer. The CD-22 controller provides separate controls for each transport. Pitch controls allows for a full +/- 8% variance with a fine adjustment for an additional +/- 4% for precise beat matching. Jog and scan functions are accessed via two large dials. Stanton says this dial gives the DJ the same flexibility as putting fingers to vinyl, making scratching and cutting both possible.

In addition, the CD-22 also offers advances in programmability. Load a CD into each transport, and you can program the CD-22 to filp-flop back and forth continuously for up to ten tracks. Great for mobiles who like to do a custom mix of background music, or get on the floor and join the party.

A large LED display gives an instant reading on remaining track time, elapsed track time, total track time and what's been programmed. The CD-22 does not scan the disc on loading so it's ready for play in just 1.5 seconds. Price not available at press time.



Stanton has also introduced the Model DSG-101, digital eight second sampling and delay unit. This 19" rack mount device allows the operator to store one-eight second sample, two-four second samples, or 4-2 second samples. There is also a one second digital delay. An overload LED helps indicate the best sampling level. Suggested retail price is $459.95. **Stanton Electronics, 101 Sunnyside Blvd., Plainview, NY 11803. (516) 349-0235**

MOBILE LIGHT SHOW OR UFO?

It may sound like a futuristic starship from a Sci-Fi thriller, but the ABRA-9000X is actually a spectacular, self-contained, hands-free mobile light show. The ABRA 9000X includes a tri-pod stand, 2 T-bars lined with both banks of multi-colored spots and rain lights, and a police beacon. A NESS DJ-2400 controller runs the show providing 16 pre-programmed, sound activated (via built-in mic), chase patterns. No audio connections necessary. Just set it up, plug it in and let it go! **Abracadabra Lights and Sounds, 1152 Deer Park Avenue, North Babylon, NY 11793. (516) 667-2300**

"EUROTECH" IS COMING TO AMERICA

One of the latest European designs in portable lighting fixtures has crossed the Atlantic. The Abstract "Mega Rave" (KLS Model #107) is sound activated and projects a rainbow of colored multi-beams through dichroic filters (120volt/250watt). KLS has also introduced a new DJ mixer. The Model MQC-6100 has inputs for 2 phonos, 2 aux/CDs, 2 tapes and 2 mics. Included is a 5 band equalizer, BBD System echo, monitor function and LED VUs for a suggested list of $375 ($307 without echo). All products carry a full twelve month warranty. **KLS Electronics, 27501 Schoolcraft Rd. Livonia, MI. (313) 425-6620**

ELF STARTS REVOLUTION

Since the first loudspeaker was invented in the late 19th century, low frequency sound reproduction has remained virtually unchanged. Now, BAG END Loudspeakers is changing all that with the introduction of ELF (Extended Low Frequency) technology. BAG END president James P. Wirschmeyer says "ELF will revolutionize the reproduction of low frequency sound". Wirschmeyer credits the breakthrough to Long/Wickersham Labs, and that BAG END is the first manufacturer to introduce this new technology to the world. Stay tuned, we expect more on the ELF revolution shortly. **BAG END Loudspeaker Systems, P.O. Box 488, Barrington, IL 60011. (708) 382-4550**

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Send or fax information on new products and/or technologies to: What's New, c/o Mobile Beat Magazine, P.O. Box 43, East Rochester, NY 14445. (FAX- 716-385-3637). Photographs should be sent by first class mail or overnight courier service only. Faxed photographs or artwork will not be published. Unless specified, materials will not be returned.

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Gem PDM-50 Digital Sampling Mixer

Lineartech DS-9900 Digital Sampling Mixer

According to the distributor, Lineartech's new DS-9900 Digital Sampling Mixer can pull and store up to 10 seconds of information from any input. Playback is triggered by an oversized start/stop button located conveniently next to the level adjust knob. Inputs are provided for a maximum of three turntables or five line level sources and 2 mics. Other features include: seven band left and right equalization, digital echo, dual power level meters and mic talk over switch. Faceplate is designed for mounting in a standard, 19" rack. Suggested retail price is under $550.00 **US distributor: Harbro Corporation, 75 21st Street, Brooklyn, NY 11232 (718) 788-5300**

"THEATRICKS" CATALOG FREE FROM ROSCO

Rosco Laboratories of Port Chester, New York, has just released a 28-page publication listing all the Rosco products used in theatre, film, video and live entertainment production. Products of interest to the DJ industry include colored gel filters and gobos for lighting, foggers and fog fluid, and portable dance flooring. A number of other products such as breakaway bottles may also prove useful on certain occasions. **For a copy, call 1-800-ROSCO NY, or write Rosco, 36 Bush Avenue, Port Chester, NY 10573**

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Towards 2000 calls UNICLAMP, "The Equipment Clamp That Makes Sense". What makes it so special? The UNICLAMP is a hook clamp, so even without tightening down the bolt, it will hang safely in a horizontal position. That's not all. This unique clamp will fit any size pipe up to two inches in diameter and will also safely clamp onto 2x4 beams and other irregular shapes. No wrenches are necessary as UNICLAMP uses a custom wingnut bolt for tightening. Designed and manufactured in the USA by **Towards 2000 Inc., 5302 North Hollywood, CA 91601. (818) 769-5622**

Wishing you a Merry Christmas and Happy Holidays On CD!!!

Holiday parties are here and they can be a lot of fun and big money makers for any mobile jock. If you don't have any Christmas music and your first holiday party is this weekend, don't panic. For the most part, holiday music is holiday music. As with all musical selections for a gig, try to nail down ahead of time what particular artists' Christmas music your customers would like to hear. As long as you don't overdo it, you can get away with almost anything, depending on the mix of people you're playing for. With this in mind, here are a few classics most DJs wouldn't want to be without.

There are two Mitch Miller and the Gang sing-along Christmas releases on Columbia CDs which are perfect for parties. For more contemporary bashes, there is a gift package of both Mannheim Steamroller Christmas CDs (Volumes one and two). John Denver's **A Muppet Christmas** is also out on CD. It's always a good idea to have some spirited background music to set the pace while everyone is chatting at the bar or enjoying the traditional holiday office party feast. Philly Sound Works and Montana Custom Music Productions (203 West Sixth Avenue, Cherry Hill, NJ 08002, Phone: 609-662-0096) has released a CD aptly entitled **One Hour Of Christmas Music.** Although released in 1990, this CD is actually a remix of the very popular Salsoul **Christmas Jollies** album which most DJs regarded as standard equipment during the seventies and eighties. Produced, arranged and conducted by Vincent Montana, Jr., this CD has a total of eight cuts and includes two Christmas medleys, one twelve minutes long, the other just over seventeen minutes. These 44 yuletide carols are performed in a style which can best be described as 'modern disco', so don't be surprised if it gets Bob the office manager and Gina from the secretarial pool together on the dancefloor faster than you can say "sexual harassment".

Rhino records claims to have "the coolest and most comprehensive catalog of Christmas collections ever complied by one label". Of the eighteen titles offered by this label, two are particularly good to have in your mobile library. The first is called **Billboard Greatest Christmas Hits 1935-1954**, the other is **Billboard Greatest Christmas Hits 1955-present**. Others in the series include **Billboard Greatest R&B Christmas Hits, Billboard Greatest Country Christmas Hits** and **Christmas Classics.** If you're a Dr. Demento fan, you might want to pick up **Dr. Demento presents the Greatest Christmas Novelty CD** of all time with such gems as **Grandma Got Run Over By A Reindeer**, The Bob and Doug McKenzie classic remake of the **Twelve Days Of Christmas** and Kip Addotta's, **I Saw Daddy Kissing Santa Claus**.

For New Year's Eve, **The Best of Guy Lombardo**, which contains the requisite **Auld Lang Syne** is out on the Curb label. This can also be found on Bernie Howard's second volume of **All The Original Artists** along with an excellent, 12 minute countdown to the Lombardo Classic. Start this track at 11:48 on the big night and Guy and The Band will hit the big song right on cue! This will give the DJ time to get everyone ready to be in their preferred spot and also allows the DJ to be with his or her special someone. If you need additional time, the previously mentioned Philly Sound Works CD has an eight minute medley to wrap up the old and ring in the new.

SoundHounds

From Mobile Beat Readers

. . ."For the swing era, I've found the best versions are performed by Enoch Light and The Light Brigade. These CDs are distributed by Project 3 Records, 200 W. 57th St., NY, NY".

... Zack Lambrinon, Phantasy Party Planner, Westbury, NY

..."ABKCO Records has acquired the rights to the Cameo-Parkway music library. They are at this moment mastering for CD all of the Chubby Checker, Dovels, Dee Sharp, Bobby Rydell and Orlons masters for release after the first of the year."

... Stan Nelson, Old Gold Music Catering, Roanoke, VA

..."I found 'Chubby Checkers: The 16 Greatest Hits' on the Japanese CD import label, BESCOL, mastered by Teichiku Record Co. Ltd. It contains the original 'Twist'. They also have 'Greatest Hits' collections from Chuck Berry, The Platters, Bill Haley, Gene Pitney and Little Richard. Unfortunately, they may have been limited pressings and hard to find".

... Rich Nordheim, DJ Rockin' Rich, Wilkes-Barre, PA

Remember, whatever you're looking for On CD, it's probably out there somewhere, if you can't find it - write, or fax a note to Mike Paz, care of Mobile Beat.

Remix Report

by 'DJ Joe' Ragona

highlighting the best from independent remix services

Wicked Mix #9 will surprise you with the quality of remixing and give you a selection of music to please any crowd. Take 'Bass Power' by Raze. The remix is clean and simple. They work the chorus in where it's supposed to be and let the rhythm drive the rest. 'No Deeper Meaning' by Culture Beat is a typical Wicked Mix remix. The chorus is jammed up front with fine samples of Lisa Lisa goin' "Ba na na na na na na na" (from the 'Let The Beat Hit 'Em' remix) and Blackbox's signature high pitched scream! If you like the song, this mix will give you something else to play with, if you don't, you'll find yourself taking another listen!

C & C's third hit 'Things That Make You Go Hmmmm' has Lisa Lisa's break sections (again from 'Let The Beat Hit 'Em') added in along with other classic samples to ride this mix out with clean breaks. Intro and outro for mixing.

'Makin' Happy' by Crystal Waters has been restructured from the otherwise "breakless" mix into something more livelier. The multi-edits included will also add spice to the flow.

By far, the best remix in my opinion is the Cut N' Move tune 'Get Serious'. They've used extensive overdubbing and have rewritten the drum lines along with adding fun samples throughout the entire cut. It's a great mix to play with and easy to mix in and out of.

If you appreciate the classics, Hot Tracks contributes their classic ABBA remix 'The Visitors'. This mix was originally featured on Series #1 way back and the song captures a whole culture by itself. A must for collectors. Until next time...PLAY LOUD and Keep Spinnin'!

Joe Ragona is president of Spinning Sound Enterprises, Toronto, Canada, a distributor of remixes to DJ members throughout the U.S. and Canada. For membership information, call (416) 398-8558. Remix services which have product for review, should call or write Spinning Sound at 260 Spinnaker Way, Unit #7, Concord, Ontario, Canada, L4K AP9.

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5.	"The Stripper"	1:50
6.	"William Tell Overture"	3:39
7.	"Charge Theme"	:19
8.	"Notre Dame Fight Song"	:31
9.	"Limbo Rock"	2:42
10.	"X-mas Dance Medley"	4:21
11.	"Trumpet Fanfare"	:15
12.	"Star Spangled Banner"	1:19
13.	"1812 Overture"	:36
14.	"Crowd Enhancing Theme"	:22

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Pix & Pans

THE BEGINNING - Seal / Sire

"Sometimes it's almost comical when some mixmaster tries to make a dance sensation out of something that was never intended to be a dance record....Seal had a good thing going after the initial single ("Crazy"), which had its own signature. Don't try to turn this song (which isn't that hot to start with) or the artist into Dance Fever. It just ain't meant to be". ...Bill Hanson

THE BEGINNING - Seal / Sire

"At about 120BPM this Seal song has a heavy bass line that drives energy to the dance floor guaranteeing body movement all night long. Within the first 30 seconds, I decided this would be in the top ten of my club playlist". ...Terry Lynn Sterner

NO COKE - Dr. Alban / Arista

"I do not like this record because the lyrics are not understandable and it is too repetitious". ...Scott Matees

THE SHAWANDA STORY

- Lo-Key / Perspective (A&M)

"The artist gave a gallant attempt, but the rap falls short of being inspiring. I did like the instrumental beats at the end of the track which has a strong, potent, bass line". ... Phil LeBash

THE SHAWANDA STORY

- Lo-Key / Perspective (A&M)

"While the first mix tries to get to complex and cute, the edited track that follows is perfection. Immediately hot and smokin', I wore out some carpet on this one". ...Bill Hanson

MY LOVE LIFE - Morrissey / Sire

"This sweet and beautifully recorded collection of Morrissey lullabies are some of his best yet. "My Love Life" features Chrissie Hynde from the Pretenders". ... Kevin Sheetz.

Reviews for "Pix & Pans" courtesy of S.P.I.N.S. Carrlisle, PA

West Coast / Top 25

1. FINALLY - Ce Ce Peniston / A & M
2. RUNNING BACK TO YOU - Vanessa Williams / Wing
3. MAKIN' HAPPY - Crystal Water / Mercury
4. THE PRESSURE - SOB / Perspective
5. WE CAN DO THIS - Kid Panic / MCA
6. WHERE ARE YOU BABY - Betty Boo / Atlantic
7. KISS ME & I'LL KISS YOU - Digital Underground / Tommy Boy
8. LIFT - 808 State / Tommy Boy
9. IS IT GOOD TO YOU - Heavy D & The Boys / Uptown
10. GOOD VIBRATIONS - Marky Mark / Interscope
11. WHISPERS - Corina / Cutting
12. PUMP IT - 4-Way / Nasty Mix
13. COME INSIDE - Thompson Twins / WB
14. OPP - Naughty By Nature / Tommy Boy
15. PRISONER OF PASSION - Triple M / A&M
16. SOMETHING GOT ME STARTED - Simply Red / East West
17. GOT A LOVE FOR YOU - Jomanda / Big Beat
18. FUTURE LE FUNK - D.O.P. / Guerilla
19. REAL REAL REAL - Jesus Jones / SBK
20. I'M ATTRACTED TO YOU - Cookie Watkins / Smash
21. RIDE ON THE RHYTHM - "Little Louie" & Marc Anthony / Atlantic
22. ALL NIGHT THANG - The PRE I.S.E. MC / Luke
23. LET ME SUIT YOUR WORLD - Duke of Earl / ASAP
24. ELEPHANT BOX - Ingrid Chavez / Paisley
25. CHORUS / SNAPPY - Erasure / Sire

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Dance / Top 25

1. FINALLY - Ce Ce Peniston
   A & M - 120 BPM
2. RUNNING BACK TO YOU - Vanessa Williams
   Wing - 115 BPM
3. ROMANTIC - Karyn White
   Warner Bros. - 112 BPM
4. MAKIN' HAPPY - Crystal Water
   Mercury - 120 BPM
5. WE ARE FAMILY - Unit 3 UK
   RCA - 109 BPM
6. SAVE ME - Lisa Fischer
   Elektra - 115 BPM
7. RIDE ON THE RHYTHM - "Little Louie" & Marc Anthony
   Atlantic - 122 BPM
8. LOST IN THE MUSIC - Stereo MCs
   4th and Broadway - 114 BPM
9. RING MY BELL - Jazzy Jeff & Fresh Prince
   Jive - 120 BPM
10. A DAY IN MY LIFE - Lisette Melendez
    Fever / RAL - 120 BPM
11. AIN'T GONNA HURT NOBODY - Kid 'N Play
    Select - 118 BPM
12. ALWAYS THERE - Incognito
    Mercury - 115 BPM
13. I'M NOT IN LOVE - Basscut
    Charisma - 121 BPM
14. LET THE MUSIC TAKE CONTROL - Cartouche
    Scotti Bros. - 122 BPM
15. WHISPERS - Corina
    Cutting - 122 BPM
16. LIVE FOR LOVING YOU - Gloria Estefan
    Epic - 115 BPM
17. EMOTIONS - Mariah Carey
    Columbia - 116 BPM
18. WHERE ARE YOU BABY - Betty Boo
    Sire - 131 BPM
19. GONNA CATCH YOU - Lonnie Gordon
    SBK - 122 BPM
20. INVOLVED - LaTour
    Smash - 119 BPM
21. OPP - Naughty By Nature
    Tommy Boy - 98 BPM
22. KEEP WARM - Jinny
    Virgin - 124 BPM
23. HOUSE PARTY II - Tony! Toni! Tone!
    MCA - 111 BPM
24. VIBEOLOGY - Paula Abdul
    Virgin - 118 BPM
25. SOMETHING SPECIAL - Nomad
    Capitol - 124 BPM

TOP 25 courtesy of **Streetsound**
North America's international dance music authority.
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STREET SOUND
North America's International Dance Music Authority

MB Top Trax

CONTEMPORARY / ROCK

1. EMOTIONS - Mariah Carey
2. ROMANTIC - Karyn White / Warner Bros.
3. O.P.P. - Naughty By Nature / Tommy Boy
4. DON'T WANT TO BE A FOOL - Luther Vandross / Epic
5. CAN'T STOP THIS THING WE STARTED -
   Bryan Adams / A&M
6. WHEN A MAN LOVES A WOMAN -
   Michael Bolton / Columbia
7. LIVE FOR LOVING YOU - Gloria Estefan / Epic
8. SET THE NIGHT TO MUSIC -
   Roberta Flack & Maxi Priest - Epic
9. CREAM - Prince and NPG / Paisley Park-Warner Bros
10. IT'S SO HARD TO SAY GOODBYE TO YESTERDAY -
    Boyz II Men / Motown
11. REAL REAL REAL - Jesus Jones / SBK.
12. SET ADRIFT ON MEMORY BLISS -
    PM Dawn / Gee Street Island PLG
13. BLOWING KISSES IN THE WIND - Paula Abdul / Captive
14. EVERYTHING I DO - Bryan Adams / A&M
15. THAT'S WHAT LOVE IS FOR - Amy Grant / A&M
16. FINALLY - CE CE PENISTON / A&M
17. RING MY BELL - Jazzy Jeff & The Fresh Prince / Jive
18. GROOVY TRAIN - The Farm / Sire
19. KEEP COMING BACK - Richard Marx / Capitol
20. LET'S TALK ABOUT SEX - Salt-N-Pepa / Next Plateau
- ↗ SOMETHING GOT ME STARTED - Simply Red / Eastwest
- ↗ NO SON OF MINE - Genesis / Atlantic
- ↗ 2 LEGIT 2 QUIT - Hammer / Bust It - Capitol
- ↗ HOUSECALL - Shabba Ranks (Featuring Maxi Priest) / Epic
- ↗ LIES - EMF / EMI

COUNTRY

1. SOMEDAY - Alan Jackson / Arista
2. TEMPTED - Marty Stewart / MCA
3 SHAMELESS - Garth Brooks / Capitol
4. ANYMORE - Travis Tritt / Warner Bros.
5. LIKE WE NEVER HAD A BROKEN HEART -
   Trisha Yearwood / MCA
6. A PICTURE OF ME WITHOUT YOU -
   Lorrie Morgan / RCA
7. HURT ME BAD (IN A REAL GOOD WAY) -
   Patty Lovelace / MCA
8. PUT YOURSELF IN MY PLACE - Pam Tillis / Arista
9. THEN AGAIN - Alabama / RCA
10. FOREVER TOGETHER - Randy Travis / Warner Bros.

MB Top Trax is compiled through various sources, including audience requests as reported by Mobile Beat readers. Other considerations include radio airplay and sales performance as according to Billboard Magazine and other publications. To report the top requests in your area, fax a list of THE TEN NEW SONGS your audiences are requesting to Mobile Beat during the week of 12/30/91 -1/3/92. **Fax Number: (716) 385-3637.**

Mobile Beat's 1ST ANNUAL All Time TOP 200!

To determine the 200 songs that are played most by Mobile DJs throughout North America, Mobile Beat Magazine asked Mobile DJs to submit a list of the 25 songs that they either get the most requests for, or play as part of most every job. After tabulating thousands of votes, the undisputed winner is **"Old Time Rock N' Roll"**, by Bob Seger and The Silver Bullet Band. Compared to such Seger hits as **"Nightmoves"**, **"Still The Same"**, and **"We've Got Tonight"**, **"Old Time Rock N' Roll"** was far from a major hit. Originally released in May of 1979, this mobile classic stayed on the charts for just five weeks, peaking at #28. The song hit the charts a second time in 1983, with a boost from Tom Cruise and the now famous pantless lip syncing scene in the motion picture: "Risky Business".

1. OLD TIME ROCK N' ROLL - *BOB SEGER & SILVER BULLET BAND*
2. SHOUT - *ISLEYS / OTIS DAY / DYNATONES*
3. MONY MONY - *BILLY IDOL / TOMMY JAMES*
4. UNCHAINED MELODY - *RIGHTEOUS BROTHERS*
5. THE TWIST - *CHUBBY CHECKER / FAT BOYS*
6. NEW YORK, NEW YORK - *FRANK SINATRA*
7. TWIST AND SHOUT - *BEATLES*
8. CELEBRATION - *KOOL AND THE GANG*
9. CAN'T TOUCH THIS - *MC HAMMER*
10. CAN'T HELP FALLING IN LOVE - *ELVIS PRESLEY*

In the #2 position is **"Shout"**, and it was a virtual three-way tie as to which version is preferred. The Dynatones version is generally accepted as "the original", however the only version of **"Shout"** to appear on the national charts was the 1962 release by Joey Dee and The Starlighters.

"Mony, Mony" came in at #3, Billy Idol's cover, which was a number one hit in 1987, was a marginal favorite over the original Tommy James release which charted at #3 in 1968.

If there was a "dark horse" in the top ten voting, it was #4: **"Unchained Melody"**, by the Righteous Brothers. This version of the song topped the national charts for the first time this past year with a push from the movie "Ghost". Originally released in 1965, The R.B.'s missed having it hit #1 by three positions. Previously, the only version of **"Unchained Melody"** to top the charts was a version by Les Baxter, which was one of four recordings of the song released in 1955.

Occupying number five in Mobile Beat's TOP 200 is **"The Twist"**. The Chubby Checker version, which hit #1 in 1960 and again in 1962, received the most votes. The Fat Boys 1988 remake, which topped the national charts

at #16, also faired surprisingly well.

In position #6 is Frank Sinatra's **"(Theme from) New York, New York"**. Like **"Old Time Rock N' Roll"**, **"New York, New York"** was never a huge chart hit, going only to #32 in 1980.

The Beatles remake of **"Twist and Shout"** was voted #7, but the voting showed that The Isley Brothers 1962 version is also alive and well. The record book shows the Beatles put this song on the charts twice. It was #2 in 1964, and #23 in 1986.

"Celebration" by Kool and The Gang is #8 and is among the surprisingly few Mobile hits to have also been a huge commercial success. In 1980, **"Celebration"** spent a total of twenty-one weeks on the charts, including two weeks in the #1 position.

The newest song in the top 10 is #9, **"U Can't Touch This"** by M.C. Hammer, released in 1990.

Rounding out the top ten of the All-Time Top 200 is Elvis Presleys' 1962 classic ballad **"Can't Help Falling In Love"**. Although Presley recorded seventeen songs that went to #1 nationally, this was not one of them. Unable to knock **"The Peppermint Twist"** by Joey Dee and The Starlighters out of the top spot, this Presley classic had to settle for first runner-up on the charts.

11. THE CHICKEN DANCE - *EMERALDS / OTHERS*
12. IN THE MOOD - *GLEN MILLER / OTHERS*
13. WHAT I LIKE ABOUT YOU - *ROMANTICS*
14. ELECTRIC BOOGIE - *MARCIA GRIFFITHS*

Song #11 is the "Chicken Dance" by the Emeralds, but is also known as "The Bird Dance", "Dance Little Bird", "The Dance of Qua Qua" and "The Duck Dance" and is done by countless other groups.

Song #14 is "The Electric Boogie" by Marcia Griffiths. This is also known as "The Electric Slide" which is actually the name of the dance that it accompanies.

15. UNFORGETTABLE - *NATALIE AND/OR NAT KING COLE*
16. WIND BENEATH MY WINGS - *BETTE MIDLER*
17. SHOOK ME ALL NIGHT LONG - *AC/DC*
18. I'VE GOT FRIENDS IN LOW PLACES - *GARTH BROOKS*
19. LOVE SHACK - *B-52S*
20. PROUD MARY - *CCR / IKE AND TINA TURNER*
21. PARADISE BY THE DASHBOARD LIGHTS - *MEATLOAF*
22. I'VE HAD THE TIME OF MY LIFE - *WARNES & MEDLEY*
23. LADY IN RED - *CHRIS DEBURGH*
24. WE ARE FAMILY - *SISTER SLEDGE*
25. LA BAMBA - *LOS LOBOS / RITCHIE VALENS*
26. GONNA MAKE YOU SWEAT - *C & C MUSIC COMPANY*
27. LIMBO ROCK - *CHUBBY CHECKER*
28. HOKEY POKEY - *RAY ANTHONY / OTHERS*
29. HERE & NOW - *LUTHER VANDROSS*
30. LOUIE, LOUIE - *KINGSMEN*
31. LOCOMOTION - *KYLIE MINOGUE / GRAND FUNK / LITTLE EVA*
32. THROUGH THE YEARS - *KENNY ROGERS*
33. HOT, HOT, HOT - *BUSTER POINTDEXTER*
34. JAILHOUSE ROCK - *ELVIS PRESLEY*
35. STROKIN' - *CLARENCE CARTER*
36. ALWAYS - *ATLANTIC STARR*
37. CONGA - *MIAMI SOUND MACHINE*
38. ROCK AROUND THE CLOCK - *BILL HALEY AND THE COMETS*

#48 is "Hands Up" by Ottowan. This audience participation song enjoyed very marginal success in the 1970's. Now, like "Hot, Hot, Hot", it's been brought back by Club Med and is showing potential to be "The Chicken Dance" of the 1990's. It's available as a 12" single on the Next Plateau label.

39. DA BUTT - *E.U.*
40. I SAW HER STANDING THERE - *BEATLES*
41. WONDERFUL TONIGHT - *ERIC CLAPTON*
42. PRETTY WOMAN - *ROY ORBISON*
43. ALWAYS AND FOREVER - *HEATWAVE*
44. MACK THE KNIFE - *BOBBY DARIN*
45. VOGUE - *MADONNA*
46. BRICK HOUSE - *COMMODORES*
47. COULD I HAVE THIS DANCE - *ANNE MURRAY*
48. HANDS UP - *OTTOWAN*
49. DO YOU LOVE ME - *CONTOURS*
50. EVERYTHING I DO, I DO FOR YOU - *BRYAN ADAMS*
51. STROLL - *THE DIAMONDS*
52. BEER BARREL POLKA - *LAWERENCE WELK / OTHERS*
53. BROWN EYED GIRL - *VAN MORRISON*
54. I HEARD IT THROUGH THE GRAPEVINE - *MARVIN GAYE*
55. RESPECT - *ARETHA FRANKLIN*
56. STAIRWAY TO HEAVEN - *LED ZEPPELIN*
57. BUST A MOVE - *YOUNG MC*
58. WILD THING - *TONE LOC*
59. MOUNTAIN MUSIC - *ALABAMA*
60. PUMP UP THE JAM - *TECHNOTRONICS*
61. GREAT BALLS OF FIRE - *JERRY LEE LEWIS*
62. ICE, ICE BABY - *VANILLA ICE*
63. INTO THE GROOVE - *MADONNA*
64. JUMP - *POINTER SISTERS*
65. SOME KIND OF WONDERFUL - *GRAND FUNK RAILROAD*

#51, "The Stroll", by The Diamonds was released in 1959 and became an instant hit at Sock Hops. #52, "The Beer Barrel Polka", has been recorded by countless artists. The only version to actually make it on the charts, was a 1975 release by Bobby Vinton.

66. CHAPEL OF LOVE - *DIXIECUPS*
67. YOU DROPPED A BOMB - *GAP BAND*
68. YOU ARE SO BEAUTIFUL - *JOE COCKER*
69. WOOLY BULLY - *SAM THE SHAM AND PHAROAHS*
70. I JUST WANT TO BANG THE DRUM - *TODD RUNDGREN*
71. ANOTHER ONE BITES THE DUST - *QUEEN*
72. PUSH IT - *SALT AND PEPA*
73. WHAT A WONDERFUL WORLD - *LOUIS ARMSTRONG*
74. SWING THE MOOD - *JIVE BUNNY*
75. ALLEY CAT - *BENT FABRIC*
76. CRAZY - *PATSY CLINE*
77. EVERYBODY, EVERYBODY - *BLACK BOX*
78. FOOTLOOSE - *KENNY LOGGINS*
79. THAT'S WHAT FRIENDS ARE FOR - *DIONNE WARWICK & FRIENDS*
80. GLORIA - *LAURA BRANIGAN*
81. HUMPTY DANCE - *DIGITAL UNDERGROUND*
82. ROCKY TOP - *OSBORNE BROS. / NITTY GRITTY DIRT BAND*
83. TEQUILA - *THE CHAMPS*
84. YMCA - *VILLAGE PEOPLE*
85. 1999 - *PRINCE*
86. BILLIE JEAN - *MICHAEL JACKSON*
87. CHANCES ARE - *JOHNNY MATHIS*
88. HOLIDAY - *MADONNA*

89. I FEEL GOOD (I GOT YOU) - *JAMES BROWN*
90. YOU'VE LOST THAT LOVIN' FEELIN' - *RIGHTEOUS BROS.*
91. MY WAY - *FRANK SINATRA*
92. PLAY THAT FUNKY MUSIC - *WILD CHERRY / VANILLA ICE*
93. SATISFACTION - *ROLLING STONES*
94. I WANT TO SEX YOU UP - *COLOR ME BADD*
95. SUMMER WIND - *FRANK SINATRA*
96. SUPERFREAK - *RICK JAMES*
97. THE WANDERER - *DION*
98. WHEN A MAN LOVES A WOMAN - *PERCY SLEDGE*
99. WIPE OUT - *SURFARIS*
100. AFTER THE LOVIN' - *ENGELBERT HUMPERDINK*
101. AMERICAN PIE - *DON MCLEAN*
102. ANGEL EYES - *JEFF HEALY BAND*
103. AT THE HOP - *DANNY AND THE JUNIORS*
104. THE BIRD - *MORRIS DAY*
105. BIRTHDAY - *BEATLES*
106. BRISTOL STOMP - *DOVELLS*
107. CHICAGO - *FRANK SINATRA*
108. COTTON EYED JOE - *EMERALDS / OTHERS*
109. LET THE MUSIC PLAY - *SHANNON*
110. FAMILY TRADITION - *HANK WILLIAMS JR.*
111. FOREVER AND EVER, AMEN - *RANDY TRAVIS*
112. GOOD LOVIN' - *YOUNG RASCALS*
113. HOTEL CALIFORNIA - *THE EAGLES*
114. I KNEW THE BRIDE - *NICK LOWE*
115. JOHNNY B. GOODE - *CHUCK BERRY*

The growing popularity of country music is emphasized by the fact that Garth Brooks and Hank Williams Jr. each have two or more songs in the top 200. In addition, votes for Ronnie Milsap, Randy Travis and Alabama were common.

116. LAST DANCE - *DONNA SUMMER*
117. LOST IN THE FIFTIES - *RONNIE MILSAP*
118. MOONLIGHT SERENADE - *GLENN MILLER / OTHERS*
119. MY GIRL - *TEMPTATIONS*
120. MY PEROGATIVE - *BOBBY BROWN*
121. PARTY TRAIN - *GAP BAND*
122. IT'S RAINING MEN - *THE WEATHER GIRLS*
123. ROCK LOBSTER - *B-52S*
124. SPANISH EYES - *AL MARTINO*
125. SO MANY MEN, SO LITTLE TIME - *MIGUEL BROWN*
126. START ME UP - *ROLLING STONES*
127. IN THE STILL OF THE NIGHT - *FIVE SATINS*
128. WILD, WILD WEST - *ESCAPE CLUB*
129. BAD, BAD LEROY BROWN - *JIM CROCE*
130. I CAN'T HELP MYSELF - *FOUR TOPS*
131. DANCIN' IN THE DARK - *BRUCE SPRINGSTEIN*
132. JUNGLE LOVE - *THE TIME*
133. MELT WITH YOU - *MODERN ENGLISH*
134. OPPOSITES ATTRACT - *PAULA ABDUL*
135. RODEO SONG - *VARIOUS*
136. RUNAROUND SUE - *DION*
137. SHARP DRESSED MAN - *ZZ TOP*
138. STARDUST - *VARIOUS*
139. TAKIN' CARE OF BUSINESS - *BTO*
140. TEAR IN MY BEER - *HANK WILLIAMS JR. & SR.*
141. THE DANCE - *GARTH BROOKS*
142. LET'S TWIST AGAIN - *CHUBBY CHECKER*
143. WHITE WEDDING - *BILLY IDOL*
144. ADDICTED TO LOVE - *ROBERT PALMER*
145. BAD TO THE BONE - *GEORGE THOROUGHGOOD*
146. BIZARRE LOVE TRIANGLE - *NEW ORDER*
147. BORN TO BE WILD - *STEPPENWOLF*
148. BUILD ME UP BUTTERCUP - *FOUNDATIONS*
149. DON'T BE CRUEL - *ELVIS PRESLEY*
150. FREE BIRD - *LYNYRD SKYNYRD*

Traditional songs common to certain types of parties, such as "Daddy's Little Girl", "Hava Nagilia", "The Tarentella", have not been included in this list as they are not applicable to all occasions. In cases where one song has been done by mutiple artists, and respondents specified a particular artist more frequently than another, that artist is listed first.

151. FUNKYTOWN - *LIPPS INC.*
152. HANG ON SLOOPY - *THE MCCOYS*
153. HOLD ME, THRILL ME, KISS ME - *MEL CARTER*
154. HURTS SO GOOD - *JOHN COUGAR MELLANCAMP*
155. JOY TO THE WORLD - *THREE DOG NIGHT*
156. KOKOMO - *BEACH BOYS*
157. LEGS - *ZZ TOP*
158. MISTY - *JOHNNY MATHIS*
159. OOH, BABY BABY - *THE MIRACLES / LINDA RONSTADT*
160. SHE DRIVES ME CRAZY - *FYC*
161. SURFIN' USA - *BEACH BOYS*
162. ALL MY ROWDY FRIENDS - *HANK WILLIAMS JR.*
163. TWO OUT OF THREE - *MEATLOAF*
164. IT'S ALL IN THE GAME - *TOMMY EDWARDS*
165. ALWAYS ON MY MIND - *WILLIE NELSON*
166. BAD MOON RISING - *CCR*
167. BETH - *KISS*
168. JUST THE WAY YOU ARE - *BILLY JOEL*
169. FLASHDANCE - *IRENE CARA*
170. I JUST CALLED TO SAY I LOVE YOU - *STEVIE WONDER*
171. CARRIBEAN QUEEN - *BILLY OCEAN*
172. CROCODILE ROCK - *ELTON JOHN*
173. DESPERADO - *THE EAGLES*
174. DEVIL WITH A BLUE DRESS - *MITCH RYDER*
175. GIMME SOME LOVIN' - *SPENCER DAVIS / BLUES BROS.*
176. GIVE IT TO ME BABY - *RICK JAMES*
177. HOUND DOG - *ELVIS PRESLEY*
178. JUST A GIGOLO - *DAVID LEE ROTH*
179. KANSAS CITY - *WILBERT HARRISON*
180. LADY - *KENNY ROGERS*
181. NIGHTS IN WHITE SATIN - *MOODY BLUES*
182. OPEN ARMS - *JOURNEY*
183. PUMP UP THE VOLUME - *TECHNOTRONIC*
184. ROCK N' ROLL PART 2 - *GARY GLITTER*
185. ROCK N' ROLL - *LED ZEPPELIN*
186. ROCK STEADY - *WHISPERS*
187. SEA OF LOVE - *HONEYDRIPPERS*
188. SOUL MAN - *BLUES BROTHERS / SAM AND DAVE*
189. ELVIRA - *OAK RIDGE BOYS*
190. STRIKE IT UP - *BLACK BOX*
191. THANK GOD I'M A COUNTRY BOY - *JOHN DENVER*
192. THEME FROM A SUMMER PLACE - *PERCY FAITH*
193. TWELFTH OF NEVER - *JOHNNY MATHIS*
194. WALK LIKE AN EGYPTIAN - *BANGELS*
195. WALK OF LIFE - *DIRE STRAITS*
196. THE WAY YOU MAKE ME FEEL - *MICHAEL JACKSON*
197. I'M SO EXCITED - *POINTER SISTERS*
198. TRUELY - *LIONEL RITCHIE*
199. WE'VE GOT TONIGHT - *BOB SEGER*
200. WORD UP - *CAMEO*

Facts and figures that accompany this list compiled with help from "THE BILLBOARD BOOK OF TOP 40 HITS" by Joel Witburn (4th edition). Thanks to all who took the time to help determine this list. Special thanks to Anthony Uccio Jr., owner of "The Muzic Machine", Bowling Green, NY, Bobby Morganstein, owner of "Music By Bobby Morganstein", Huntingdon Valley, PA and Richard Gastmeier, of Entertainment Resources Group, Kitchener, Ontario, Canada, for their additonal help. © 1991 Mobile Beat Magazine / LA Communications Inc.

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Rock Around The Clock
Blueberry Hill
Rock & Roll Is Here To Stay
Great Balls Of Fire
Peggy Sue
The Stroll
Runaway
Since I Don't Have You
Sixteen Candles
In The Still Of The Night
Little Darlin'
Big Girls Don't Cry
Stand By Me
Hold Me, Thrill Me, Kiss Me
Runaround Sue
Wake Up Little Susie
Lion Sleeps Tonight
Twistin' The Night Away
Worst That Could Happen
Duke Of Earl
Why Do Fools Fall In Love
Lonely Teardrops
With This Ring
Till
Uptown
Crying
La Bamba
Book Of Love
Only You
Speedo
Blue Moon
Have You Heard
Tell Him
Little Star
Earth Angel
Maybe Baby
The Wanderer
It's My Party
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(Til) I Kissed You
He's a Rebel

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Special Marketing Feature

HERE COME THE BRIDES!

Act now or forever hold your peace.

The traditional "bridal season" is still months away, but it's not too soon to throw your marketing program into high gear. In this Mobile Beat special, Mike Buonaccorso shares some of his own practical tips for squeezing more bookings from bridal shows. You'll also discover that more and more couples are planning traditional weddings at non-traditional times of the year. And, because you should always have a "valuable" handout to give those who venture by your bridal show booth, we've included your own cut and copy "Planning Guide For The Bride and Groom".

Image is Key to Bridal Show Success

by Mike Buonaccorso

The stage was set . The huge convention hall was dressed to the nines for the annual bridal show. Over 2000 brides sat starry eyed watching the parade of models show off the latest in bridal fashions. In an adjoining room, among florists, photographers and caterers, were ten DJ companies, quietly preparing for the post-fashion show rush.

It was prime time.

Mere minutes before the final model crossed the stage, complimentary buckets of chicken wings were mysteriously delivered to the booths of nine of the DJ companies. Hungry from the long wait, and not realizing the rush was about to begin, the DJs immediately began to feast. You can only imagine what happened next. Hundreds of brides converged on the show exhibitors, while nine DJ companies' personnel scurried about to wash their greasy hands and hide piles of chicken bones. Who was the generous source of the mid-show snack?? DJ Company #10, of course, who remained cool, calm and well aware of the competitive edge they had gained by way of a few orders of wings.

Getting the competitive edge is most important as we head into another bridal show season. These shows, be they at malls, convention halls or hotel ballrooms, offer DJs unique opportunities to meet and impress their future clients. As the saying goes, "you never get a second chance to make a good first impression", so if you're not prepared to give it your best, you may actually damage your reputation.

The work begins before you set foot in the hall. After you are initially contacted and receive a contract, send that deposit in quickly. Often those who respond first get the better locations. In your haste, be sure to read all terms of the contract and make sure you will not have a problem complying. Check your bookings and consider past years' bookings for the show dates. If you anticipate spreading yourself thin on manpower and equipment to cover the show and bookings on the same weekend, it may be best not to participate. An unattended booth or one ravaged of equipment mid-way through the show is not going to generate a positive

image, moreover can be the mark of a poorly run organization.

Consider a layout before you begin to set up your booth. Don't forget scissors, tape, pads, pens and extension cords. Take only what you need and display it effectively. Don't overload yourself with lighting and sound equipment, or try to impress people with volume, you'll come off looking like a carnival barker at a flea circus. This is not an audio show. Brides are shopping for personalities and professionalism. In most cases, they are not looking for the DJ service that's the loudest or flashiest. They want the person or company that they feel comfortable with. You may wish to include in your booth design some original aspect or feature that will distinguish you from the competition.

Once the booth is in business, keep it neat. Keep trash from building up and make sure your handouts are neat and orderly. Be aware of your own appearance as well. Stay on your feet ready to greet the next prospect who wanders your way.

Speaking of prospects, although most shows provide a list of registrants, you can beat your competition to the punch by getting as many names and phone numbers as possible on your own. An easy way to accomplish this is by offering an inexpensive doorprize such as a bottle of champagne or gift certificate. Put a "fishbowl" at your booth and have each couple you speak with register to win the doorprize. The day after the show, begin your follow-up calls. Your competitors may not get the official list for a week or two, so once again, you've obtained the edge.

Studies show that the maximum time an individual remains at their personal "peak" under trade show conditions is three to four hours. If possible, divide booth coverage into several overlapping shifts. If you can't, be aware of the traffic patterns, especially in malls. When traffic is slow, sneak in a break so the ordeal doesn't wear you down.

Mall bridal shows, as opposed to those shows that are by invitation or require pre-registration, give you a chance to meet with recent phone prospects. Invite your recent phone inquirers to meet you at the mall. Face to face contact is becoming a must these days and your show booth makes a nice office. Even if you only have it for the weekend, it's still better than meeting prospects at their place or yours.

Bridal shows also give an opportunity to "show off" in a controlled environment for those couples who insist on auditioning their DJ at someone else's wedding reception. If you have a video from an actual performance of which you are particularly proud, play it at your booth. If it's from an actual wedding reception, explain to the prospective couple while they are watching just what you are doing on the video. Establish in them a feeling of confidence that you do know what you're doing and you're good at it.

Seldom will you be the only DJ service at a bridal show. Your competition will be there, and regardless of what they may say about you and your service, be professional. In all walks of life there are people who feel the best way to build themselves up is by knocking down their competition. Don't play that game. Never bad-mouth the other DJs in town. Use these shows as a chance to build goodwill among competing services. Make the rounds and introduce yourself. These shows offer excellent opportunities to develop new contacts with other DJs and those in complimentary fields.

Finally, don't forget about the people who work at the hall or mall where the show is held. They may not be getting married, but they may need your services for a birthday, anniversary or future wedding. Everyone is a prospect so keep your business cards handy at all times, just beware of strangers bearing chicken wings!

"Studies show the maximum time an individual remains at their peak" under trade show conditions is three to four hours. If possible, divide booth coverage into several overlapping shifts. If you can't, be aware of the traffic patterns, especially in malls. When traffic is slow, sneak in a break so the ordeal doesn't wear you down."

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Marriage statistics say January gaining on June

Wedding DJs may find these statistics from *Bride's Magazine* encouraging! The traditional "wedding season" appears to be broader than generally perceived. The monthly percentages of marriages last year show that the months assumed to be most popular may be changing with the times. Historically, the wedding season was based on the agricultural year: Spring was for plowing and planting, fall was the harvest, and winter was just too damn cold. This tradition continued well into the 20th century. But presently, it seems cooler seasons are equally, if not more appealing to today's brides and grooms, as spring and fall offer great seasonal colors and outdoor photo opportunities. In the cases of ever increasing remarriages, older couples are often not really concerned at all about their date. And, of course, the sunbelt states' growth have increased to reflect a more even distribution of the population in areas where seasons do not change much. The motivation for the 7.8% of the couples tying the knot in December, however, is anyone's guess. Maybe it's the procrastinators' last chance to change their tax status before the new year!

1990 MARRIAGES

June remains the most popular month for weddings, but most 1990 marriages took place between July and December. Here's a breakdown of the 2,448,000 marriages of that year in the USA.

January:	121,000 - 5%
February:	143,000 - 5.8%
March:	161,000 - 6.6%
April:	177,000 - 7.2%
May:	247,000 - 10.1%
June:	274,000 - 11.2%
July:	224,000 - 9.2%
August:	264,000 - 10.8%
September:	236,000 - 9.6%
October:	219,000 - 8.9%
November:	190,000 - 7.8%
December:	191,000 - 7.8%

Source: Bride's Magazine

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At many bridal shows and fairs, couples walk past so fast that you hardly have time to hand them your business card. In some cases, a bride may send a friend just to gather information from a show. Because there are only so many weddings each year, you have to make every effort to see that your DJ company's name gets passed in front of as many prospects as possible. To help, we have designed this "Wedding Planning Guide". Simply insert your company name and/or logo, and phone number from your letterhead or business card in the space provided (under "Compliments of"). We've even put in a short paragraph pitching your experience and reputation, so don't let us down.

Make copies of the finished sheet, and hand them out at your next bridal show. Couples may receive similar planning guides from other sources, but this is one of the few that suggests specifically when they should select, hire and meet with their DJ!

Planning Guide for the Bride & Groom

Compliments of:

Your DJ will be responsible for providing the entertainment and directing the events at your wedding reception. For a wedding day you'll long remember, call the DJ service with the experience and reputation to see that everything goes perfect on your wedding day.

Six to twelve months prior:

1. Set date and pick out engagement ring
2. Buy wedding planner and memory album
3. Discuss wedding budget with parents, plan color scheme and style
4. Discuss plans with clergy member or judge
5. Reserve wedding and reception locations
6. Order dress and accessories
7. Set up registry for china, silver, etc.
8. Initial choice of attendants and ushers
9. Begin making guest lists
10. Discuss honeymoon plans and select a travel agent
11. Select photographer
12. **Select and book your Disc Jockey Service**

Three to six months prior:

1. Complete guest list
2. Order invitations / announcements
3. Order wedding rings
4. Shop for bride's trousseau
5. Arrange for limousine
6. Set date to order attendant's dresses
7. Confirm delivery date for bride's dress
8. Select florist
9. Meet with organist, caterer, florist, photographer & DJ to discuss details
10. Order wedding attire for self, best man, ushers
11. Complete honeymoon plans, purchase tickets, make reservations
12. Make living arrangements

Six weeks to three months prior:

1. Mail invitations
2. Plan rehearsal dinner
3. Arrange lodging for out of town guests
4. Buy each other's gifts and gifts for bridal party
5. Final dress and headpiece fitting for bride
6. Have portrait taken
7. Pick up wedding rings, check engraving
8. Send shower gift thank you notes
9. Send announcements to newspapers
10. Make sure necessary documents (legal, medical, religious) are in order
11. Make appointment with hairdresser (bride)

Two to three weeks prior:

1. Get marriage license
2. Double check transportation arrangements for bridal party and guests
3. **Meet with Disc Jockey to review reception procedure, special requests and music for bridal dance, father / daughter dance, dollar dance, etc.**
4. Give or attend bridesmaids party (bride) - bachelor party (groom)

One to two weeks prior:

1. Purchase traveler's checks
2. Begin packing
3. Give final guest count to caterer
4. Check on final details with florist and photographer
5. Prepare announcements to be mailed on wedding day
6. Review any special seating arrangements with head usher
7. Put clergymember or judge's fee in sealed envelope, give to best man
8. Remind bridal party of rehearsal and rehearsal dinner

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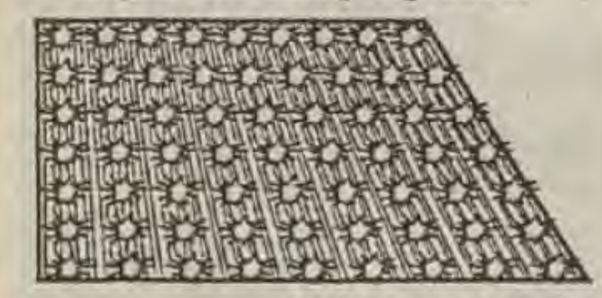

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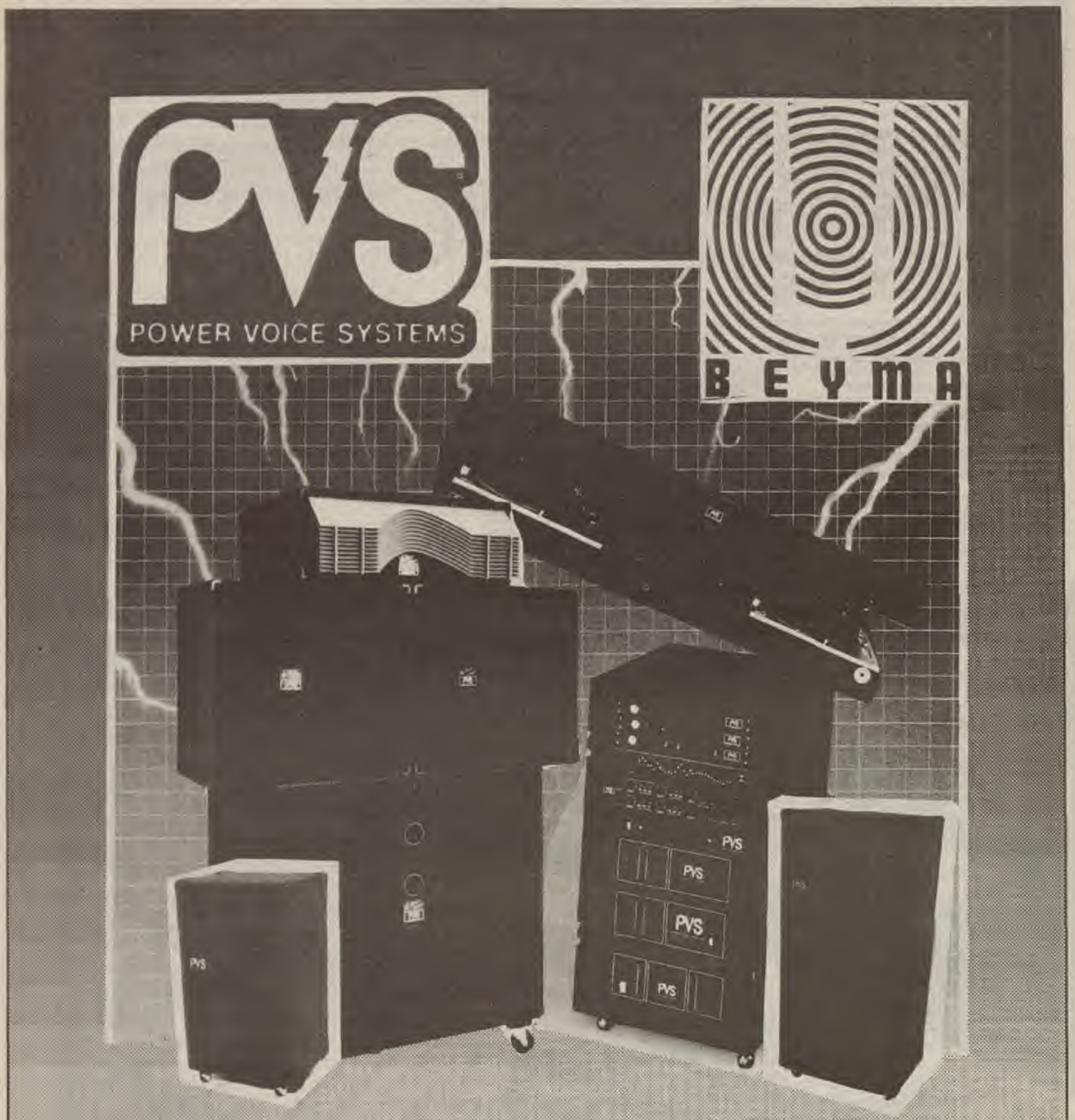

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January 25-26, 1992 Toronto, Ontario

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On behalf of the Canadian Disc Jockey Association, I invite and welcome mobile and club Disc Jockeys, and others involved in the DJ industry from throughout North America to Expo '92.

The show organizers have a packed weekend in store for everyone. In the spotlight will be demonstrations, seminars and exhibits by Canada's leading sound and lighting manufacturers, distributors and retailers. This is your opportunity to meet these industry leaders and learn about the newest products and technology for the DJ market and participate in seminars and discussions to pick up new ideas to help your business and performance.

It's also a time for you to meet new friends, renew old acquaintances and "network" with new contacts. Make it a weekend with your friends and family here in Toronto. The convention centre has excellent accommodations and entertainment facilities. Knowing you are all party animals at heart, we'll be looking for you at the Saturday night bash right in the hotel. You can take the elevator home. On Sunday, stay for the big Superbowl Party. It will be hosted by Mobile Beat and held in the hotel lounge.

The Canadian Disc Jockey Association and its chapters will be here in full force. If you are a DJ from anywhere in Canada, take time to learn more about the CDJA and how you can benefit from membership in Canada's largest DJ trade association.

Once again, welcome to Toronto! Have a fabulous time at the show!

Sincerely,

Larry Hampson

L.D. "Larry" Hampson
National President, Canadian Disc Jockey Association

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YES! I would like to register for EXPO '92, January 25th and 26th , 1992 at the Sheraton Parkway Toronto North. Pre-registration is $20 Canadian / $18 US before 12/15/91. On-site registration is $25 Canadian / $22 US. All fees are per person and include all seminars and workshops for both days.

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EXPO '92

Schedule & Seminars

Here is a tentative listing of a few of the seminars planned during Expo '92. A complete schedule will be announced by Mid-December and will be included with your registration materials. The exhibit floor will be open Saturday from 9 am to 6 pm, Sunday 9 am to 5 pm.

LIGHTING & THE MOBILE DJ
Adrian Segeren of Ultratec, London, Ontario and Paul Tytaneck of KLS Electronics, Toronto, discuss and share ideas on lighting for MDJs.

SPINNIN' LOUD
Demonstration of mixing techniques and tips for club spinners hosted by DJ Joe Ragona of Spinning Sound, Toronto.

DO-IT-YOURSELF MUSIC TAPING VS. LEASING DJ MUSIC LIBRARIES
Moderator Richard Gastmeier, Entertainment Resources Group, Kitchener, Ontario, will discuss the pros and cons of using legal licensed music, whether self-recorded or leased from a professional music programming service.

CLUB DJ AND CLUB MANAGER - LEARNING TO WORK TOGETHER
Joe Ragona moderates a panel for spinners and club managers on how they can work together to make a club more successful.

DJ TRADE ASSOCIATIONS - DEVIL OR ANGEL?
Michael Scott, President of the Toronto chapter of the CDJA moderates a panel dealing with the questions of legality and professionalism in the industry and what role the DJ associations can and should play in the future.

VINYL, DON'T FORGET ME WHEN I'M GONE
Scott MacMillan, National director of the CDJA music pool hosts a panel discussion on the fate of vinyl and the future of CDs.

COMPUTERS AND THE DJ BUSINESS
Computer expert Ron Finley moderates a panel on the future and success of computers and specialized computerized software designed for Disc Jockey management services.

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Take #404 North, exit at Highway #7. Follow Highway #7 west about 1,000 yards to Sheraton Hotel on North Side of Highway.

From Western NY, Pennsylvania and Eastern Ohio:

I-70 to I-79 North. I-79 North to I-90 to Buffalo. Cross into Canada. Take QEW to Toronto (about 1 1/2 to 2 hours). Follow Highway 403 Toronto Bypass to Highway 401. Take 401 East to 404 North. Take #404 North, exit at Highway #7. Follow Highway #7 west about 1,000 yards to Sheraton Hotel on North Side of Highway.

From Michigan, Western Ohio, Indiana and points south:

Interstate 75 North to Detroit. Cross border at Windsor. Take 401 East to Toronto (about 4 to 5 hours). Take #404 North, exit at Highway #7. Follow Highway #7 west about 1,000 yards to Sheraton Hotel on North Side of Highway.

From Toronto International Airport:

Take 401 East to 404 (about 40 minutes). Take #404 North, exit at Highway #7. Follow Highway #7 west about 1,000 yards to Sheraton Hotel on North Side of Highway.

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Mobile Beat

History of the C.D.J.A.

Early in 1967, a group of Disc Jockey services in the Toronto area met to discuss common and mutual concerns with Canada's expanding DJ service industry. At that time, the local musician's union was trying to stop DJs from entertaining at banquets and weddings by threatening to pull live entertainment from the lounges and bars in the hotels where the DJs were playing. With no organized spokesman or group to represent DJs, it looked like the threat would work. The group decided that perhaps a DJ association could be formed to give "strength in numbers" to a group or individual who could then deal, on behalf of all, with this and other DJ industry concerns. An association would bring together not only funding, but resources that could accomplish more than any individual DJ service could accomplish on its own.

In order to combat what might be perceived by some to be a "union", a non-profit trade association was incorporated with a basic constitution and mandate to serve its members. The Canadian Disc Jockey Association was born. A membership fee was determined, and it was decided that each company would be one member, rather than each individual DJ. This would effectively prevent any of the bigger operators from taking over the association and ruling over smaller competitors. Each company principal would be present at meetings. Monthly membership meetings were carried out to discuss the DJ industry, and its recognition by not only the music industry, but by the consumer as well. Officers of the corporation were elected and the CDJA started to build steam. To make a very long story short, the musician's union ploy failed as the CDJA emerged with legal support and backing of the Combines Investigation staff of the Canadian government.

Today the CDJA has grown greatly from that small group of DJ services in 1967. Not only is its membership much larger, but it has much more experience as well. Over two hundred of Canada's most successful and professional Disc Jockey companies are now members of the association's nine chapters. Members of the local chapter Executive Board, and the National Executive Board continue to be grassroot Disc Jockeys who are elected and volunteer their time and experience to advance the association and its mandate to assist DJs in becoming more professional in their operation. Each chapter, with local monthly membership meetings, newsletters and regional agendas focus on issues and situations that impact the industry as a whole. The national office handles over 3,000 calls and letters per year from members and consumers seeking help or advice on matters related to the Disc Jockey service business. As a result, the CDJA is the only DJ association in Canada that is managed by a full-time national administrator who handles the day-to-day affairs of the association and its members.

According to CDJA President L.D. 'Larry' Hampson, "The CDJA is always delighted to talk with anyone interested in starting a DJ association or CDJA chapter in their area. This includes DJs in the United States as well". For more information, call Larry at (416) 755-3898 or leave your name and number at the national administration office, (416) 284-6591.

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"Spinning" Around Toronto

by JB Bryant, Bob Lindquist and Dennis Hampson

Photo: Metro Toronto Convention & Visitors Association

Trying to describe Toronto's Yonge Street to someone who has never been there is like trying to describe Rock N' Roll to someone who's never heard it. It's unique, it's exciting, and it has the ability to totally overtake you. Of particular interest to DJs are some of the biggest record/tape/CD stores in the world. HMV STORES, a chain based in London, England now has a store on Yonge located just about from the fabulous Eaton Center. A short walk away, at number 621, is the RECORD PEDDLER which has virtually everything ever recorded with a special emphasis on imports and independent releases.

Not far from where Queen street crosses Yonge you'll find two more interesting record shops. KOPS, at 436 Queen Street West has plenty of 45's from the 50's and 60's. Torontonians claim it's where you'll find the best bebop, soul and R&B collection. VORTEX RECORDS, at 553 Queen Street West, offers new imports along with collectibles, used CDs and tapes. Prices are reasonable.

For the collector of vintage print material, such as underground books, comics, posters and the like, a visit to THIS AIN'T THE ROSEDALE LIBRARY, at 483 Church Street, may be in order. If your inclination is more toward used musical instruments, particularly guitars, spend a little time with the friendly staff at SONGBIRD, 791 Queen Street West.

If time is tight, you can still get a good taste of Toronto's cosmopolitan attitude simply by walking up and down the radio dial. Give a listen to CFNY-FM 102, CKLN-FM and the immortal CHUM at 1050 AM and 104.5 FM. Canada's Most listened Country music station is CHAM 820 and for variety, dial back to Q-107FM.

There are over 500 clubs, bars, discotheques, roadhouses, sports bars, taverns, nightclubs, cabarets, lounges and pubs in the metropolitan Toronto area. The closest hot-spot to the EXPO '92 convention center is one of the best. PAPARAZZI, on Highway #7 at West Beaver Creek, features Canada's only moving video wall. Video monitors, surrounded by lights, lower from the top of the ceiling, simulating a landing space craft. The monitors then from a video wall which tilts and swivels above the dance floor.

For the most part, the events and entertainment that go along with the EXPO will keep delegates busy for most of the weekend. In the event you have a little time before or after the show for exploring, you may want to check out some of the nightspots downtown. Like all big cities, Toronto has a few areas you'll do well to avoid, so ask a few of the locals on site for recommendations. Clubs range from Top 40 and trendy to totally sleazy. If the latter is your bag, you might enjoy an evening at THE BOVINE SEX CLUB, 542 Queen Street west (416) 367-4239. This place is (supposedly) lot's of fun. Local bikers say it's their kind of place, trashy, but ... comfortable. The DANCE CAVE is a wonderfully dismal place located upstairs at 529 Bloor Street West. The phone was recently ripped off the wall, so don't bother trying to call for information. Mostly industrial music. By the way, if a girl named "Strange Betty" approaches you, be on guard.

For something a little more in the main stream, YUK YUK'S COMEDY CLUB is located at 1280 Bay Street and one of the first HARD ROCK CAFEs is right on Yonge Street at number 283.

If you're driving up from the states, take note that it's best to travel light. A loaded car or van can be an invitation for an inspection at the border. Normally, crossing into Canada is easy for travelers who are polite and just answer the questions. On the way back, you might want to stop at the Duty-Free shop. Show your hotel receipt, and get a rebate on a portion of your room tax.

If you have any other questions about what to see or do in Toronto, call 1-800-363-1990 or write the **Metropolitan Toronto Convention and Visitors Association, P.O. Box 126, 207 Queens Quay West, Toronto, Ontario, Canada, M5J 1A7.**

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MARKETING

"I'll get back to you"

by Art Bradlee

How many times has a client told you "I'll get back to you"? How many times did you actually expect them to call back? I believe it was Confucius who once said, "He (or she) who waits for a prospect to call back, usually loses the job to the competition". If you really want to be the #1 DJ service in your area, DON'T WAIT FOR PEOPLE TO CALL YOU BACK!.

Here's what I do and suggest you do to book the majority of the prospects who call you:

First, always remember that every phone call is a possible booking. Everytime your phone rings is the culmination of your advertising dollars in action. You can't afford to miss even one lead! Here's the scenario: The phone rings. You answer pleasantly and professionally. The first voice a potential client hears can set the tone for the rest of the conversation, so this is important. Talk to the client in terms they will understand. Extol the virtues and reputation of your service, but don't get into a lot of techno stuff. Above all, don't try to build yourself up by degrading the competition.

If, after hearing your pitch, your caller does not book your service, ask if you can send them some additional information (Obviously, you must have a terrific package to send, but, more on that in a future column). Get all the necessary information including name, address (don't forget an apartment number), city, state, zip, and phone number with area code. Ask for a daytime phone number as well so you can call them back between 9 AM and 5 PM. Ask what type of function they are planning, and quote a price. Tell your prospect that the information will be in the mail immediately and make sure you mail it!

I've devised a "lead sheet" to make sure I get all this important information from each caller (call me for a free sample: 607-770-9493). Once I mail out the packet, the lead sheet goes into a file. File folders are numbered according to the number of days in the month. If a prospect calls on the 20th, I'll file their lead sheet in folder number 24. This reminds me to call them back on the 24th, which should be a day or two after they received the information packet. This system is simple and it works almost automatically. I just check the file each day and make the follow-ups. Remember: no matter how busy you are, calling back the "live ones" is the single most important task you have to do each day! A little extra effort now means more

"Every phone call is a possible booking. Everytime your phone rings is the culmination of your advertising dollars in action. You can't afford to miss even one lead!"

Art Bradlee has been in the Mobile DJ business since 1977. Along with being a freelance writer, he operates Sensational Sound Entertainment and TelEvent Video Services in Binghamton, NY, directing 17 DJs and 6 video crews.

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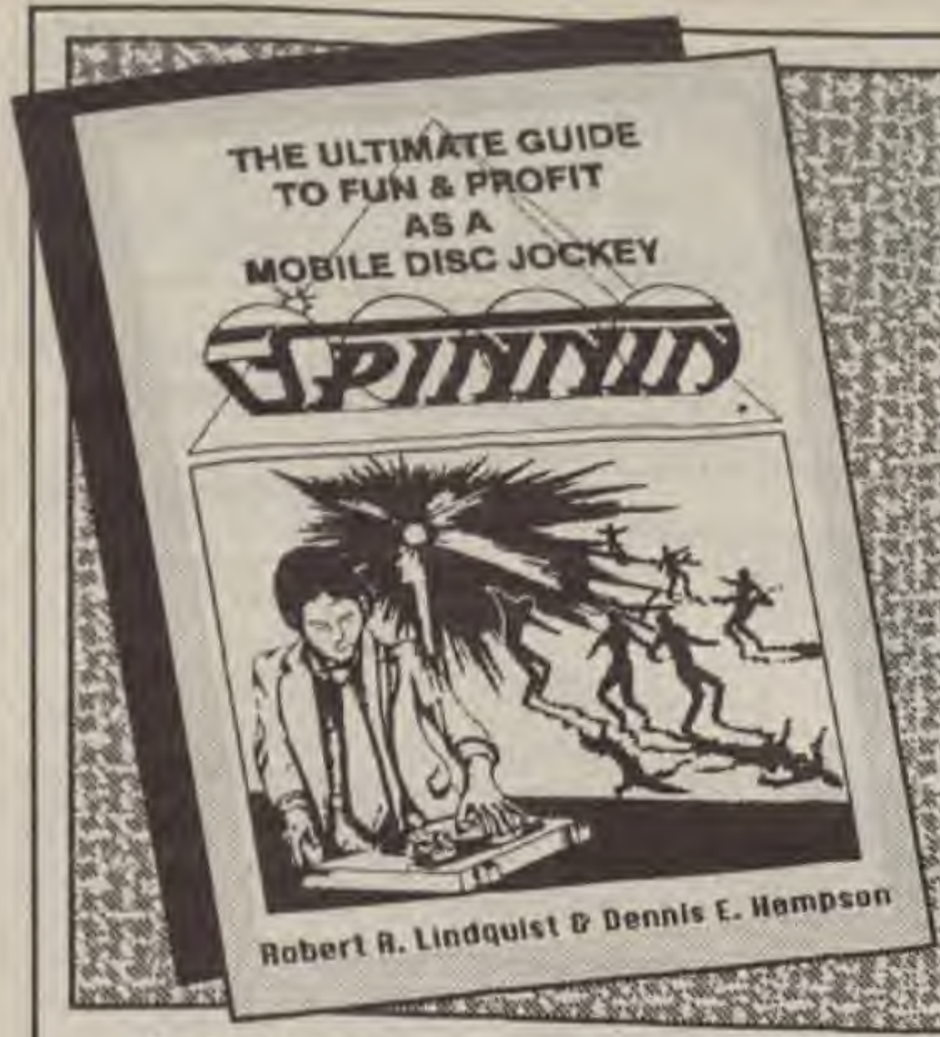

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MANAGING

"Home Office Deduction" could reduce taxes for DJs who do their homework.

by Tim Thomes

The rules covering home office deductions are strict, and apply the same whether you rent or own a home.

There are four general areas for qualifying for a home office deduction:

1). The home office must be used exclusively as the taxpayer's principal place of business. If, for example, the office also serves as a den, family room or garage, the deduction will not apply.

2). The home office must be used exclusively and on a regular basis as a place of business to meet clients or customers.

3). If the home office is a separate structure not attached to the main dwelling, it must be used exclusively and on a regular basis in the taxpayer's trade or business.

4). Any business inventory or property must be stored at the home office location.

In the first two instances, the home office must be necessary for your trade or business. In addition, the area must be used strictly for business. It should have the appearance of being a professional office. Furnish your business area with filing cabinets, desk, calculator, etc. If you claim a deduction for meeting with clients or customers, keep a log with dates, times, clients' names and a list of general topics and points discussed.

To determine the amount of the home office deduction, the expenses of the dwelling must be allocated between the business and personal use. The allocation is usually made on the basis of the number of square feet of business space as a percentage of the total number of square feet in the residence, or on the basis of the number of rooms as a percentage of the total number of rooms in the dwelling (see example).

If the home office area is used for both business and personal purposes, no deduction is allowed. If the taxpayer qualifies for the deduction of home office expenses by meeting the rules, they may still not be allowed the full deduction. The deduction for utilities, insurance, and depreciation is allowed only to the extent that the gross income from the trade or business exceeds deductions that are allowable.

Example: If receivables were $2,000 and $2,100 in rent is allocated correctly, the deduction is limited to $2,000. If receivables were $2,000, the maximum rent deduction would also be $2,000. Deductible expenses cannot exceed your gross receivables.

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Tim Thomes is owner of AJT Accounting Services. (716) 544-1300

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Things that make you go HO!

by John Roberts

Ahhh, Christmas! It's a wonderful time to be a DJ. For the most part, holiday shows are among the easiest to do. But there are still formalities and etiquette to adhere to besides the normal pre- show calls, follow ups, showing up on time, making sure your equipment is working properly and having all the requested music.

One thing many DJs fail to consider is the type of background music they play during cocktail hour and dinner. Play a selection of familiar, seasonal favorites like "Winter Wonderland", "Deck The Halls", or "I'll Be Home For Christmas". Not everyone celebrates Christmas as a religious holiday. Tracking an LP or CD that's primarily religious music like "Joy To The World" or "It Came Upon A Midnight Clear" may not be the proper thing to do in a crowd of people who are strangers to you.

Keep in mind that most office parties include a wide variety of people, therefore, a wide variety of music should be on hand. Although the younger "hipper" employees will jam to the hot dance hits and keep the dance floor busy, the older office personnel usually like the 50's, classic rock or country tunes. They are also the ones who usually have the say-so on who gets hired next year. The point is, play for everyone. A common complaint from this type of party is "The DJ just played one kind of music".

Another way to score some additional points is to be as accommodating as you can. Some company parties will ask the DJ to take a break so they can give a speech, present awards or even put on a skit. Would you believe I've actually heard some DJs complain about this because it interrupted their show? Wake up turkeys! It may be your show, but it's their party and they're paying you. And you wonder why you didn't get asked back, sheesh! Don't just stand back and let them take over, get involved! Offer to be the MC, introduce their key speaker with your own style and flair, draw the door prizes, use drum roll sound effects. Come up with innovative and creative introductions for their skits. You want to stand out so they remember you for next year.

"If you own a Santa suit, offer to wear it and play Santa for the group. Many office groups will slip you an extra twenty or fifty".

Your attitude and even the way you dress can have a positive effect on the party. Wear a Santa cap and red cummerbund with your tux. This is the only time of year you can wear those tacky bow ties with the blinking lights, so go for it! Decorate your booth in style. Put red and green lights in your lighting displays and have mistletoe for the guests to use.

Here's a way you can even earn a few extra bucks with little or no effort. If you own, or have access to a Santa suit, offer to wear it and play Santa for the group. You can do this for no charge if you'd like, but many office groups will slip you an extra twenty or fifty. If they want your suit but not your talent, rent it to them or include it with your Christmas Party package. They'll appreciate this as these suits rent for up to sixty dollars and more.

Finally, be personable and don't be afraid to use your mic. People at Christmas parties can sometimes be very inhibited. The truth is, they really want to have a good time, they just don't always know where to start. Take charge, encourage them to make requests, play some games and have a profitable holiday season!

John Roberts' Ten Tips to assure your Holiday season reaches maximum booking potential

1. If you DJ a company picnic in summer, ask who you should talk to for their Christmas party. The opposite is also true, at their Christmas party, ask about the summer picnic.
2. Keep records and follow up year after year.
3. Even keep records for shows you don't book. Follow up on the chance that they weren't happy with the DJ they hired and are looking for someone else.
4. In late September, start making "cold calls" for December bookings.
5. When you work halls with multiple party rooms, take note of what companies are using DJs so you can call on them first next year.
6. Use your network of caterers and banquet managers to help you get referrals.
7. If you are new to the business and haven't yet established a list of annual clients, call on some of the bigger DJ companies and offer to do subcontract work.
8. Join your local Chamber Of Commerce or a service group such as Rotary or the Masons. This alone could fill your Christmas calender.
10. Take time to personally introduce yourself and shake hands with the boss or owner. Make it a point of seeing if there's any particular task they'd like you to perform or request they'd like to have you play.

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TECH TALK

Temperature, Weather and Your Equipment

by "C" Etian

One of the last things you may think about is the effect on your equipment caused by dramatic changes of temperature. Without getting too scientific, here are a few basic facts you should know.

Extreme heat or extreme cold often alter the performance of electronic components due partially to the expansion and contraction of metals, PC boards and some plastics. Metals and plastics expand and contract at different temperatures thereby causing vital parts to snap loose or disconnect. Temperature extremes may also cause changes in electrical characteristics in semiconductor materials which would alter the performance of your amp, mixer, or other electronic units. *(Note: technicians use circuit cool spray to cool circuits instantly for rapid location of heat related problems).*

Raw speakers, referred to as transducers, are effected partially due to their mass (ferrite ceramic magnet) retaining the extreme temperature for a longer period of time than its other parts: the voice coil, dust cap, speaker paper, spider and speaker "surround" (ribbed area around the speaker paper allowing speaker excursion, in/out movement).

Dampness, which is most likely caused by condensation, effects speakers, wire/lead contacts, CD player laser heads, virtually, all your equipment. Speakers, microphones and headphones have moving voice

We asked a few DJs what they wanted in a mixer...

DJ's Wish List

- ✔ Plenty of stereo inputs (like 6 line and 2 phono)
- ✔ 4 input faders
- ✔ Bypassable crossfader
- ✔ Beat Sync LED's at both ends of crossfader to help make perfect transitions
- ✔ Field-replaceable crossfader
- ✔ Two talkover mic inputs with XLR connectors
- ✔ Talkover must have its own EQ and effects loop
- ✔ Talkover Dim/Mute button
- ✔ Cue button and indicator on each fader
- ✔ Headphone jack with volume control
- ✔ Choice of headphone setup: either adjustable stereo Cue/Program Blend or Split Mono (cue in one ear, program in other)
- ✔ House master fader plus two Auxiliary Zone controls
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coils that require stable temperature and humidity. Under extreme changes, the surround of the speaker has a tendency to dry rot. The voice coils of all three items could expand or contract causing a rub against the magnetic pole of the transducer mechanism. Any dampness on these components could cause short circuits, corrosion, change in the capacitance, and/or change in impedance in speakers, etc.

What do you do to avoid these problems? As a Rule-of-thumb:

1. Store your equipment in a well insulated, dry storage area at a "bearable" temperature level. Store CD's, tapes, records in your home or apartment.

2. In winter, allow ample "warm-up" time for excessively cold equipment. One to one and one-half hour should be ample to warm up to room temperature. DO NOT TURN ON ANY ELECTRONIC EQUIPMENT UNTIL ADEQUATE TIME HAS PAST.

3. Loading electronic units into your vehicle should be "last-in, first-out" or load into a heated cab area if room permits.

4. To accelerate warm-up of speakers, hold a high power hair dryer into the porthole of your speaker enclosures. Heating up the cavity in which the transducer is located is quick and effective (an old rock'n'roll band trick).

Have any other technical / equipment questions? Write or fax me a note c/o Mobile Beat!

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Proms are a Goldmine for PA's Silver Sound

In 1972, Paul Evans was 14 years old and attending school in his hometown of London, England. It was Christmas time and, as Paul recalls, the entire student body was assembled in the school auditorium. To conclude the program, the headmaster had planned a "demonstration" of the school's newly installed sound system. The system had been praised as the 'best in London', and as Evans relates it, "Right after the announcements, they turned it up! It was Elton John's, 'Crocodile Rock'. The whole place just broke loose. Everybody locked up arms and was swaying side to side and singing 'Crocodile Rock'. That sound system had an impact on me. It gave me this impression that great sound does things." A short time later, a similar experience involving Gary Glitter's "Rock N' Roll" and the blinding flash of a strobe light reinforced Evans' interest in sound and lighting.

The next year, Evans moved with his family to Malvern, Pennsylvania. New to America, his time was split between school, working three jobs, and assembling Dynaco amplifiers. *(Eds. note for readers under 30: Dynaco amps were one of the first popular amps for DJ use. They were extremely reliable and relatively cheap, but you had to assemble them yourself).* In his spare time, Evans would exploit the fruits of his labor by throwing a party just so he could crank his system and blow away his friends with fine classic rock by groups like Pink Floyd.

In 1976, Paul added a partner. The two then each bought a pair of Altec-Lansing "Voice of the Theatre" speakers which were known for their deep, earth-shaking bottom. To complete the package, a mirrored ball, spotlights, floodlights and strobes were added. Evans recalls that, "Even then I knew that to succeed in this business and last, you had to have something really good to offer. Everyone was hiring bands and I wanted to come in and offer something better than bands".

By 1978, Evans had his first serious booking. It was for his own high school prom and he shared the stage with "The Purple Peanuts", a popular area Top 40 band. This turned out to be Evans' primary inspiration to pursue the high school and college market. "As I started to go out to the high schools", he says, "I realized there was a massive market there. Within twenty-five miles of me there were about 250 high schools and private schools, all of which had proms and many had a homecoming dance and a back to school dance. I saw this as a way to earn money for more equipment and so I could advertise". At this time, most wedding receptions were still hiring bands.

Today, Evans' company is called Silver Sound Disc Jockeys and does over fifty proms each year. Considering that most proms are either in May or June, that is a significant number. Although many schools book Silver Sound DJs year after year, Evans concedes that it's not that easy. Every year there's a new committee that selects the entertainment. To deal with this, he suggests video taping each prom. Evans explains, "If you've made a video of last year's prom and it was good, you have something to show the new officers. This is one of the ways we retain so many proms. We turn the dancefloor into a nightclub, wait until it's really hopping and, then video tape the action using low-light camcorders. The next year, we'll show that video to the new committee as well as to the surrounding schools we've never worked for."

Although Silver Sounds has found a goldmine in doing proms, they are just as aggressive in going after wedding receptions. Like many mobile operators, Evans relies primarily on yellow page ads placed in key area phone books. To make his 3 inch by 2 inch ads stands out, each has a group photo of his DJs in formal attire. To reach Silver Sounds, call 1-800-TAL-ENTS.

Presently, Evans is booking jobs for eighteen DJs, most of whom own their own equipment. The company will supplement a DJ's private system with additional components such as sub woofers and lighting effects to meet the standards of the event. Four of Silver Sound's DJs are 100% CD, using Numark CD 6020 or Technics 1300 players. The remainder run a mix of CD and vinyl. Standard prices for wedding and similar events average $395 for four hours with an overtime rate of $50 per hour. Proms can run anywhere from $500 to $3000 and include not only sound and light but video as well. How many $3000 proms has Silver Sound done? According to Evans, "Our first one is coming up this year".

TNT sets off Music Explosion in Hot'Lanta

Mobile Beat

Now that the 1991 World Series is one for the record books, the people of Atlanta, GA can get back to the task of preparing for their next big day under the lights: the 1996 Summer Olympic games. When a city like Atlanta receives constant national and international attention, it's a boom to their entertainment industry. That means more work for Atlanta area DJs. Two DJs who stand to benefit from all the activity in Atlanta are Tom King and Tom Williams who operate TNT Music Explosion. Looking ahead to 1996 King says, "We're already starting to plan for the Olympics by concentrating (our marketing) on the type of people who will be here. There will be a lot of parties, so we're looking at the hotels that will accommodate the people. The after effect will actually help us more, it's like the World Series, middle and upper management business people come in for the games, like it here and return for conventions."

Tom 'N Tom first met at their day jobs (both work for a large construction equipment rental company) and did their first DJ job as a favor for a party hall owner in 1989. King, whose background includes playing guitar in a country band, had the sound gear. Williams brought his knowledge of music and much of the programming into the partnership. They now run three full time systems and plan to a fourth in the spring. King says, "Finding good DJs who'll do things the way we want 'em to is a problem. We use a lot of radio DJs and haven't had too much trouble. The only thing is that sometimes radio DJs have a tendency to talk a bit more than what's needed. Sometimes people don't want to hear what you have to say, they just want to dance to the music".

Present projections have TNT Music Explosion performing at over 200 jobs during 1992, but it's still early. Included in that number will be a few dozen complete wedding packages, where TNT provides not only the reception entertainment, but music and sound for the rehearsal, dinner and actual wedding ceremony. Rates for an average five hour show, with lighting, run from $250 to $350. Special events like New Year's Eve are substantially higher. Having got their first jobs by referral, TNT now supplements their word-of-mouth advertising with a 1" x 2" yellow page ad and by participating in two or three wedding shows each year. Their equipment inventory includes Peavey amps, which King became fond of during his days in the band, with speakers from Sunn and EV. All music is on CD with JVC players.

THE MUSIC EXPLOSION

TNT

CURRENT TOP TEN REQUESTS

1. THINGS THAT MAKE YOU GO HMMM (C&C)
2. ROMANTIC (KARYN WHITE)
3. EMOTION (MARIA CAREY)
4. UNFORGETTABLE (NAT / NATALIE COLE)
5. UNCHAINED MELODY (RIGHTEOUS BROS.)
6. MOTOWNPHILLY (BOZ II MEN)
7. OLD TIME R' N R (SEGER)
8. MONY, MONY (T. JAMES & SHONDELLS)
9. CELEBRATION (KOOL & GANG)
10. SHOUT (ISLEY BROTHERS)

Congratulations!

Buddy Mix, former national sales manager for Trax distributors, has been appointed vice president of marketing and promotion for Nikkodo USA. Nikkodo is a manufacturer and distributer of karaoke amplifiers, laser disc and compact disc with graphics players or other products.

Ron Camden, national sales manger for Biamp systems since 1987, has been promoted to vice president of sales. **Tom Lippel**, who came to Biamp systems two years ago from the Mitsubishi Pro Audio Group has been promoted to Engineering Manager.

Lawrie Taylor-Duncan, who previously served as marketing director for Jem, the British fog machine manufacturer, has accepted the position of sales and marketing director for Meteor Lighting, Sound and Video.

The Search Is On!

Mobile Beat magazine is looking for innovative, aggressive, creative and unique DJs and DJ Companies to feature in ProFiles

DO YOU QUALIFY????

Tell us, in 100 words or less, why you should be featured in Mobile Beat ProFiles! You may include brochures, promotional materials, photos, newspaper clippings, reviews, audio/video tapes, etc. (materials will not be returned).

DJ HORROR STORIES

Due to the overwhelming response to Mobile Beat's "DJ Horror Stories" contest which appeared in the October/November issue, "DJ HORROR STORIES" will continue as a regular feature (depending on how many stories we receive). If you've got a good "Tale From The Road", send it to "DJ HORROR STORIES", c/o Mobile Beat Magazine or fax (716) 385-3637. You could be the winner of a Mobile Beat staff shirt, T-shirt or other fine prize! Now here's this issue's thrilling and true DJ HORROR STORY, sent in by Streiker, owner of Streiker's Mobile Music Machines, St. Louis, Missouri.

In 1977, I was performing at a Christmas party in a very posh hotel in the St. Louis area.

Within the first ten minutes of the party, a pre-intoxicated gentleman came on stage and requested a song by an artist that I had never heard of. I apologized for not having the song and offered to play another request but he just mumbled something and staggered off the stage. Within a few minutes, he returned again to make the same request. Again, I politely apologized for not having the song. Again, he staggered off.

During the next half hour, he returned to the stage no less than ten more times requesting the same song and artist. Each time, I was polite but my patience was wearing thin. Finally, on what was probably his tenth or eleventh trip to the stage, I had had enough. As tactfully as possible, I told him to "Get the hell off this stage, and don't bother me anymore". He responded with some slurred remark about my mother and my parentage and reached inside his coat. My whole world went into slow motion as he drew a pistol and aimed it right at my stomach. As he cocked the hammer, I grabbed for the gun hoping to either lock the cylinder or jam the hammer. As we were wrestling, the gun went off. The bullet hit me in the shoulder. Before the pain set in, I was able to get the weapon away from him and knock him out.

I then got on the microphone and requested that someone call 911. The hotel night manager and their hired rent-a-cop came up on stage and demanded that I return the gun to the guest because they did not want any trouble. I told them what they could do with that idea.

Finally, the police arrived and arrested the guest and offered to take me to the hospital. I declined as I did not want to leave my equipment in the hands of people who worked with the gunman, whose jaw I had just broken. I packed the wound with cotton and completed the booking.

After the show, I was driven to a local hospital for treatment. I was arrested for having a gun shot wound (standard procedure). Being that the officers who had answered the original call were now off duty and had not filled a complete report, I had to stay in the prison ward of the hospital for twenty-seven hours until they could be contacted.

God . . . I Love this business!

Streiker (25 years in the portable DJ business)

"My whole world went into slow motion as he drew a pistol and aimed it right at my stomach".

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EXPO UPDATE

Winner of Mobile Beat's DJ HORROR STORY contest, Diane Whelan, of "Rockin' & Whelan", Philadelphia, with Dennis and Larry Hampson of the Canadian Disc Jockey Association, Toronto, at The First Annual East Coast DJ Forum.

Reflecting on DJ Forum #1

by Michael R. Erb

The 1991 East Coast DJ Forum (September 27-29) is history. But what an incredible experience it was. There were Mobile DJ service operators from all over the USA and even a few from Canada. The ideas and information that were shared during the three-day show in Valley Forge, PA., will stay with those that attended for a long time. Here are a few of the main points I picked up from the seminars and from chatting with those in attendance.

More than anything else, what really made an impact on me was the enthusiasm and professionalism that was exhibited by all these DJs and service operators. Some had only one or two systems, others had twelve or more systems, but everyone I met obviously loved their work. All were eager to gain more knowledge and learn additional skills so that they could offer a better service to their clients.

Service was a recurring topic in many of the seminars. We are in a service business. We are paid quite well for our service and those of us who can provide something unique will inevitably increase our share of business. If the only thing that sets you apart from the crowd is your low price, you will be lost in the dust of competitors who may be offering a much better product. Try to think of ideas that will make your service special, memorable and unique. As was discussed in one of the marketing seminars, "Promise little, Give more". Surprise your client with something extra. At a wedding reception, for instance, you could present the bride and groom with a cassette of the music you played. If you really want to create something special to give the newlyweds at the end of the reception, try this: Spray paint an old 45 with gold paint. Then attach a new record label with the name of the bride and groom and the song used for their first dance. Mount it on black felt and put it in a picture frame. Attach a small metal engraving showing your business as the presenter. This will set you apart from the others.

Professionalism was another word mentioned often. Improve your phone skills. Answer the phone with your business name instead of just "Hello". Make the extra effort to meet potential clients at their house instead of your office or home. Go the extra mile and show them how much you really care about providing them with the best possible service. Always send your clients a thank-you letter and let them know how much you appreciate their business. Perhaps you could create a newsletter and send it out to local businesses, banquet halls, etc., three or four times a year. Continually ask yourself what you can do to present yourself in the most professional manner at all times.

Marketing is another area where you can really put forth some effort and see significant results. If you are a newly formed DJ company, create a press release and send it to your local paper(s) for inclusion in their business section. Most newspapers will consider this newsworthy information and it is FREE! Consider giving a non-profit organization the opportunity to use your services, at no charge, for fund-raising activities. You'll probably get free advertising and you will definitely generate an enormous amount of goodwill.

These are just a few of the topics discussed at the forum. If you missed it this year, make sure you attend next year. You have much to gain and if you walk away with just one idea that can help you improve your business, it will have been worth your time.

Michael R. Erb is a freelance writer and operator of Michael 'E' Mobile Sound, Ithaca, NY.

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OFF-BEAT

DR. SHOCK JOCK SEZ:

Mobile Beat

TOP 200!?! MY EARACHE!

Personally, there isn't a single groove on the entire Mobile Beat Top 200 that I'd ever listen to in the privacy of my own privy. I had to travel all the way to Pasadena, CA to hear some decent tunes. What a hoot! I've never seen so much talent together since the Senate Judiciary Committee hearings on Clarence Thomas.

This time the harassment was by prescription only and my good friend Dr. Demento was responsible. He, and only he, could bring so many of my favorites together for his big 20th anniversary celebration!

Weird Al Yankovic was there and, I've just got to say that there oughta be a law. Imagine, every one of his big hits has been stolen and recorded by a major artist. Even Michael Jackson! Now that's bad!

Maybe it was Halloween, but I could listen Bobby "Boris" Pickett sing about his electrode anytime. As a matter of fact, I just picked up **The Best Of The Crypt-Kickers**, which is available only on 7" vinyl.

I'm no big fan of Rap music, but when I heard Benny Bell get down with **Shaving Cream**, I mean, I felt like I was at Woodstock! What a show. What a hoot! Happy 20th to the good doctor! And as my special tribute to the all in Dementia, I hereby offer my all time top tunes! (see sidebar).

But enough about me, how are you doin'? Got lots of Christmas parties booked? Well, we all know that holiday parties are about the easiest money we can make all year. You go in, setup, watch people eat, listen to some gossip, boring speeches, play a few tunes, pick up your check, and GO HOME! All year long, we try to put forth our best performances so we can pick up some extra cash for overtime. But not during the holidays. No way. You'll get paid the full amount anyway, so the object is to see how early you can get done. I don't mean we should be obvious, but what's wrong with encouraging them to move along a little. For those of you who are new at this, I share my own secret success tips for getting out early (see other sidebar). To the rest of you I hope you have a Happy Holiday and here's some advice: Why don't you try to make something of yourself next year? Now, Mobile Beat-it!

Dr. Shock Jock's Top 13

1. Fish Heads - Barnes & Barnes
2. Dancin' Fool - Frank Zappa
13. Dissin The Discs - Vinyl Dirt
3. SOMF Stevie Nicks - The Rottens
4. The I-95 Song - I Fergit
5. Dogtown - Harry Chapin
6. Dead Puppies - Ogden Edsl
7. The Pussycat Song - Miss Kitty & The Texas BS Band
9. Physical - Olvia Newton John
10. Fat - Weird Al Yankovic
11. My Boomerang Won't Come Back -Charlie Drake
12. (tie) My Ding-A-Ling - Chuck Berry / My Toot Toot - Rockin' Sidney
14. Love Theme From The Godfather - Rod Stewart
15. EDHY UJE - D.W.D. (DJs With Dyslexia)
15. YOWZAH, YOWZAH, YOWZAH - Moody Blues
17. Purple People Eater - Sheb Wooley

THINGS THAT MAKE YOU GO HOme (early)

Dr. SJ's tips to assure your holiday season reaches maximum booking potential and you get a full eight to ten hours sleep!

1. NEVER SMILE. If you smile at one of these holiday parties, someone will decide you are their friend just because you smiled at them. Then they'll bug the hell out of you all night long.

2. When the open bar opens, help yourself. Believe me, nobody at these office parties is relaxed, so as soon as the bosses walk in, the employees will head straight for the bar. Be quick or you'll lose your place in line!

3. Same goes for dinner. Don't be afraid to nudge your way into the buffet line. I don't want to sound rude, but I know from experience, these places always run out of food.

4. Always let the guests get drunk first, that way they won't notice how many trips you've made to the bar.

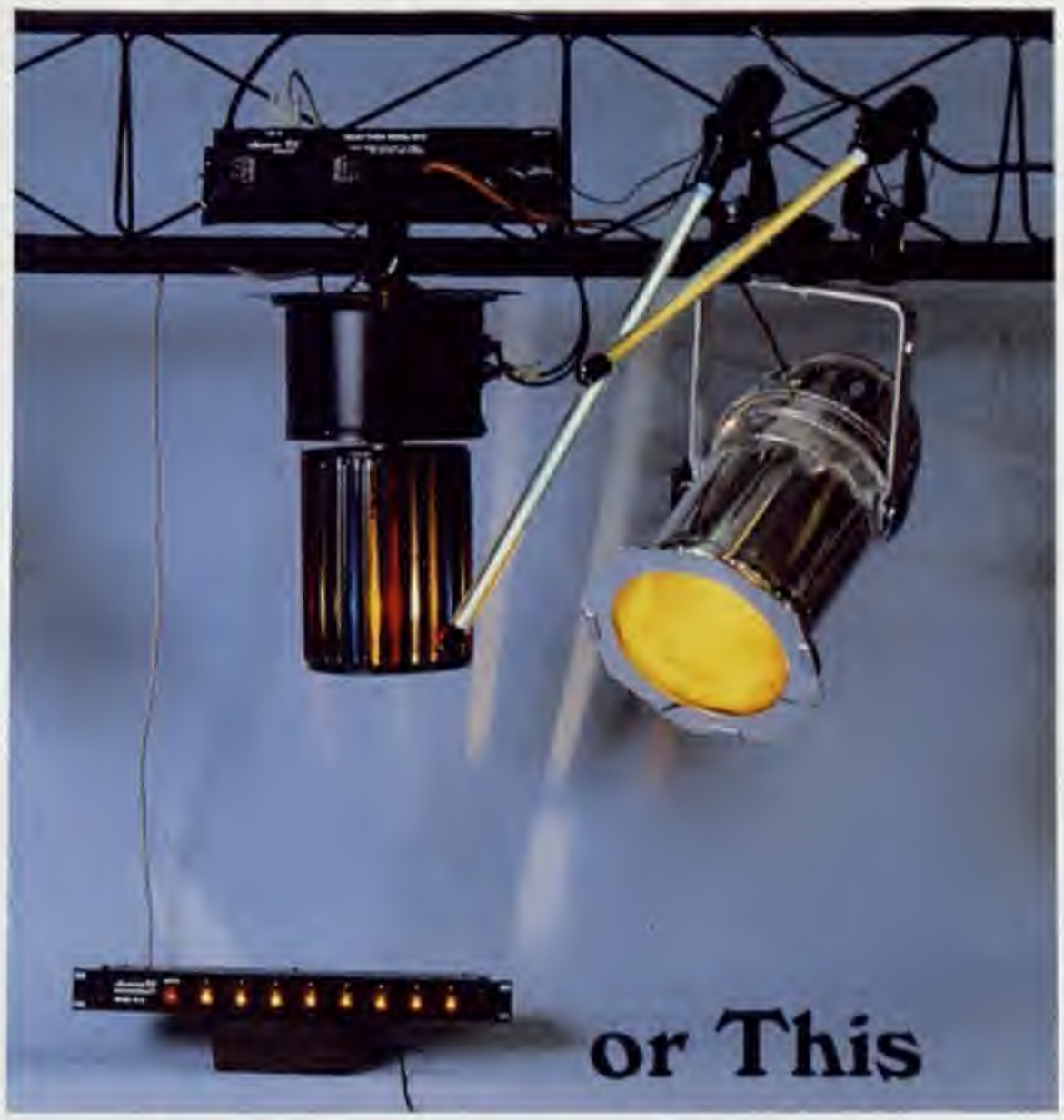
5. Never, ever turn down the music.

6. Always take the side of the employees. The party is really for them anyway (in lieu of a bonus). Feel free to humiliate the bosses at anytime in anyway. This year's most popular trick is to announce that the boss just found a pubic hair in his (her) coke!

7. If all else fails, announce there's a huge snowstorm on the way. This will have an even more dramatic effect in areas where it never snows.

Knowing when to leave: When everyone starts taking everyone elses' keys (out of concern), that's your cue. Time to get the hell out. Hey, you did your job. These are the most boring parties in the world, but at 75 bucks a show, who cares? Take the money and run!

Which Would You Rather Use?



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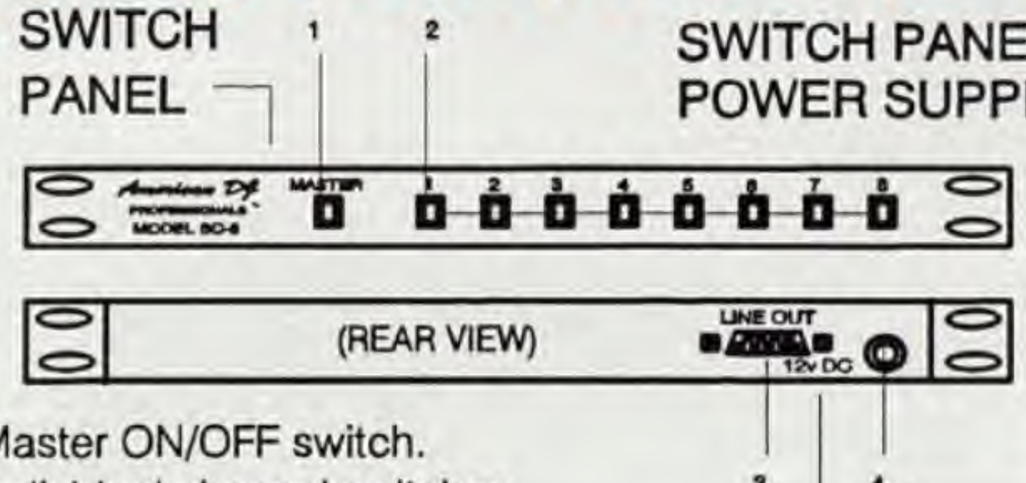

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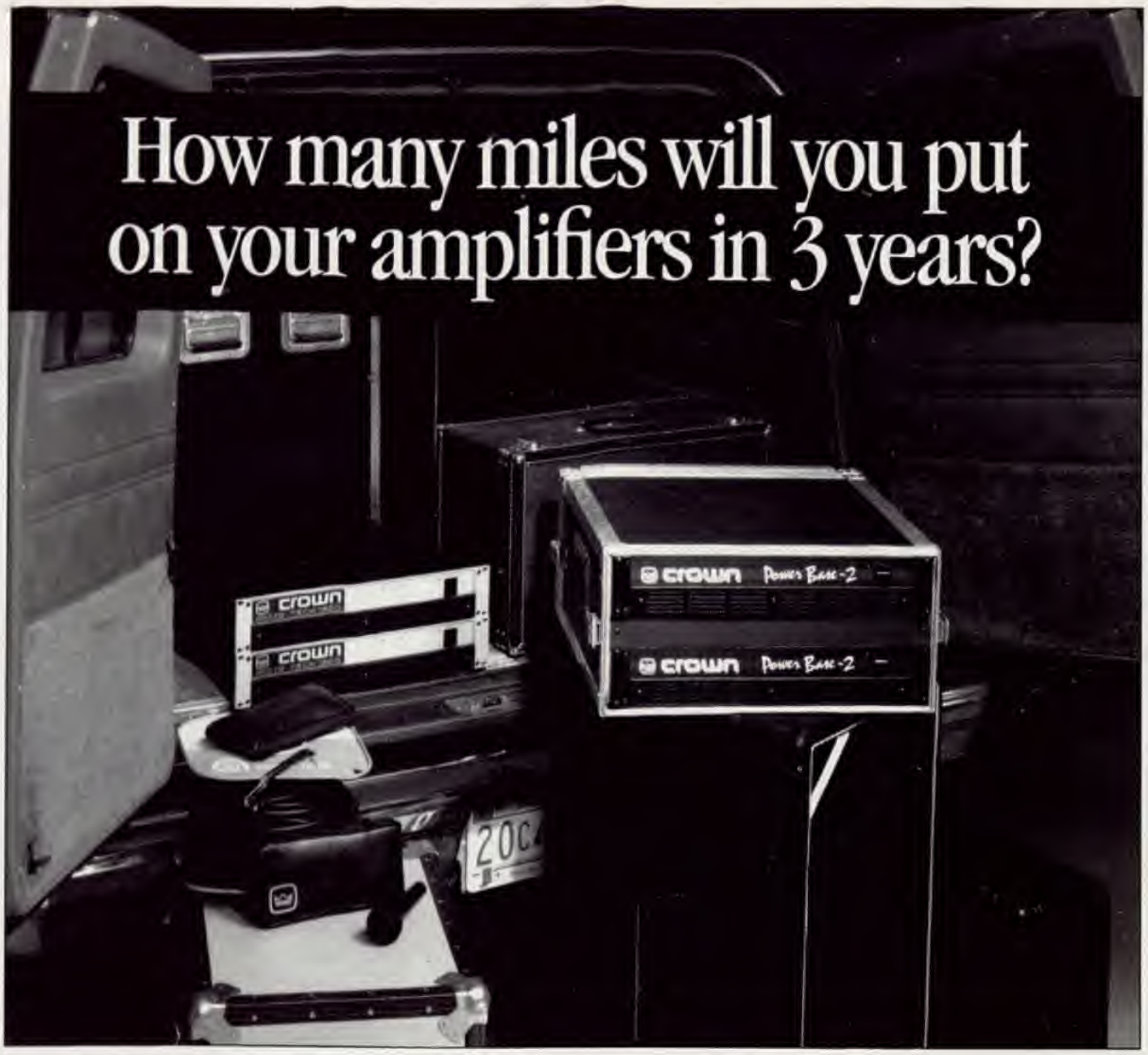

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